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ASSIGNMENTS IN BEGINNING ORAL ENGLISH

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IN this day of purposeful education, of manual training, household arts, vocational courses and the like, the teacher of English feels herself held up to scorn by the other departments. "She seems to think," they say, "that she's head gardener in some kind of hot house, where exotics of good writing and good speaking flourish, but from which conservatory the plants of her rearing need not be taken, cannot be taken, to stand the test of usefulness on the play ground, in the class room, the club, home, shop, or office." They are doubtless right. I for one feel that it is just in that that I fail. I do not tremble so guiltily before the accusing finger of the college folk who complain that we send them freshmen unable to write a coherent sentence, who have no rudimentary idea of composition or of the history of English literature. Generally speaking, and basing my statement on many chats with many returned students, as well as my own experience as teacher and student in college, I believe the majority of high schools are doing better teaching than the majority of colleges. But whether we deserve it or not, it isn't pleasant to be held up to ridicule of collegiates and derision of vocationalists. There's a kind of morbid fascination in reading all they write about what's the matter with the teaching of English in our secondary schools—the same sort of delight an eavesdropper has in hearing himself spoken ill of. However it's interesting to note how very few of our critics have positive suggestions to make

to the bewildered teacher, who feels that whatever is wrong with her or her methods, only one thing is sure, *she must go on.*

Granted then that we deserve, and richly, all that is said about us. Shall I make a confession? I don't mind the taunts of theorists, or any other kind of criticism. I'm doing the best I can, or I think I am; but what gets under my skin and makes me unhappy about my work is the way in which daily and hourly our mistakes rise up like ghosts of past misdeeds to mock us in our own class rooms. All those pitiful pleas the children make in any recitation:

"I know it, but I just can't say it."

"Wait a minute, Miss C——. Wait a minute!"

"I just went all to pieces on that exam, and I knew the answer to every question. I could have *told* her all about it, but I couldn't *write* it."

These and a thousand other calls for help, not to mention *ers* and *ands,* bad posture, harsh voices, vulgarities in speech—all the thousand tricks and traits that prevent man from really communicating with his fellow—all these bring home to us the fact that we're not teaching as we should, and that something ought to be done about it. If we taught speech as we should; if home, kindergarden, grades and high school coöperated intelligently, the average child could answer orally, or in writing, a simple question in history or science without undue strain, could stand before the blackboard and explain a proposition in geometry, could—to take it from a different angle—speak to a member of the opposite sex, to a principal or teacher clearly and directly without being either sheepish or pert. Speech is our job, and when the children themselves tell us so emphatically by all they say and do that they feel themselves at a disadvantage in expressing themselves, we know we merit the criticism we get from all sides. We deserve and should make some intelligent effort to get coöperation from our critics in the home, in the schools, and in the colleges.

I feel convinced that the best thing that has happened (up to this time) for us teachers of speech is a movement that has come about naturally and inevitably, and it came from the children themselves without doubt. We can't tag it as any particular pedagogic theory, and we don't know where it came from, but we do know it's good, and it's here to stay.

I am far from agreeing with Wordsworth in that poetic rhap-

sody of his in which he addresses the "little child," as "thou best philosopher!" (There's nothing at all philosophical about a small boy in school unless it is that he makes the best of any bad bargain he draws in the matter of a cross-eyed, saw-file-voiced teacher and gets the most amusement possible out of the miserable business.) However, the average child always has known what he wanted, and the average child of today realizes that he is the match for any grown-up. Granted a healthy appetite the youngster demands, even in our artificial civilization, the kind of food he needs for growth. Children want to talk with each other and with the teacher the moment they enter school; and it's not perverseness, either. They generally feel that school is their place of business; it's the market where they're supposed to get and exchange ideas. Here lately they've signed an infant declaration of independence. They demand equal rights with the teacher. Their platform is free speech, and we despotic rulers now make a virtue of necessity and discover that the children are influencing us in the right direction. We realize more fully each day how real and natural is the basis on which rests the teaching of oral composition in the schools. Certainly we agree now with the children that "just speaking" forms so important a part of our lives that it should form an important part of our curriculum.

Long ago Lord Bacon in his neat, concise way, voiced a truth, at the same time familiar and true—something to the effect that reading maketh a full man, writing, an exact man, speech, a ready man. It's well to bear this old saying in mind when teacher and student join their voices in a hymn of thanksgiving to oral English for deliverance from papers, endless writing and correction of paper. We must not forget exactness, and we must not forget impression of ideas is implicit in good expression. One is not born a Milton or a Shakespeare. Something goes into the well of thought before it bubbles up like springs of Parnassus. We don't want "shooters of hot air," "slingers of bull," no matter how well done the shooting and slinging. The teacher must manage to curb those three gallant steeds; speaking, writing, and reading—drive them not tandem, but all abreast. Not one of them must be her hobby. It's a real circus stunt, and takes a clearer head, a steadier eye, and a firmer hand than most of us possess.

After all, however, they're not so very intractible harnessed

thus. They'll pull well together if allowed to go their own gait. No matter what highways and byways they travel, they'll be better driven thus than ridden as hobbies singly. Their grand aim is the same, mastery of language and expression of thought,—to make the listener or reader understand the thing explained, feel the thing expressed, enjoy the incident related, or do the thing desired; in other words, effectiveness in speech.

Taking for granted the fact that the child's mind must be stored by reading and study, and that one-third of my energies next year must be directed towards that end, let me see if I can form some practical workable plan that will serve to direct me to employ my own and the children's time profitably during the other two-thirds of my eighty-minute period.

How far can a teacher improve written work by teaching oral composition? One uses the right hand to wash the left. The vocabularies of speaking and writing, though dissimilar, have yet much in common; correct usage is certainly the same, or practically the same, in both, as in grammatical correctness. Above all, that great problem of the English teacher, good sentence structure, is come by much more readily by coördinating the teaching of writing with the teaching of speech. (I saved three seniors from failure in English by the simple device of recommending that they speak aloud, or at least form on their lips each sentence to its very end before beginning it on paper.) And so, though by greater emphasis on written work we can teach greater accuracy in punctuation, form, and spelling, and by emphasis on oral work, correct pronunciation and enunciation, yet it seems that the grand end, and individual ends alike may be served by teaching the two subjects together. It is in that way that I am going to try to teach under those heavenly conditions before alluded to, and in planning each assignment I shall try to keep this principle of coördination and correlation of written and spoken English in mind.

With voice training and public work in dramatics and debating, I am not supposed to deal, since that is to be handled by another teacher. All I can be expected to do is to coöperate intelligently with her, to introduce a few of the drills recommended by her as corrective or preventive, and to set the best example I can by my own voice as to what is to be desired. I can, however, see that the air in the room is fresh, relieve tense nerves by allowing free move-

ment about the room, and take the general attitude towards the class that will produce the right atmosphere for pleasant thoughts and pleasant voices. How much can be done in that way! But I must turn resolutely from that fascinating by-path to the highway I elected to follow. Anyone who has taught knows that children are sensitive to the mental attitude of the teacher as shown by her voice, appearance, and posture. In this paper I must concern myself with (1) the way in which conversation and informal address can be used to afford the student help in written composition; (2) how by conversation informal address and written themes literature and the classics may be taught; (3) how other devices, symposiums, extempore plays, informal debates, games and the like may be used to promote my ends.

First of all, good speaking and writing come from practice. If the teacher resolutely resolved to let the class have the practice, every minute of it, she would find numberless opportunities for them to practice, though she'd preach less. Take the very first moments of my very first recitation. It will be well, I know from experience, to organize the class into a kind of club in which some sort of simple parliamentary proceeding takes place. Elections over, the president can call the class to order, the secretary take the roll, and the children can realize from the first that it's *their* class. The five minutes of religious exercises that follow can be theirs, too. The president asks the class to repeat the Lord's Prayer, and then reads a short passage from the Bible. Prompted by me, she asks some one member of the class to paraphrase the passage briefly. And so with the ringing of the first bell ends an exercise in oral expression, a test of attention and of expression for at least two members of the class.

Besides, when I take the floor to explain the first day's work, the children aren't already tired of my voice. I know very definitely what my first assignment is to be,—it's an effort on my part to learn the children immediately, their names and something about each of them. In other words, I ask them to tell me the story of their lives. In order not to violate my grand principle of "Thru the oral to the written," before I allow them to put pencil to paper we thrash the subject in hand over thoroughly together.

"What ought I as your English teacher to know about you?" sounds rather a stilted question, but it usually brings results:

"If I'm smart."

"If I like to read."

"What kind of books I read."

"What I want to be."—It's a very dull, phlegmatic class that can't fill a board with suggestions like these in the space of ten minutes. With a little direction the class and I next evolve an outline from the chaos of suggestions on the board, a simple outline, that is little more than a few threads on which they can weave the various patterns of their individual lives.

In reading the papers I'm always surprised at how frank and helpful they are in giving me just the information I need. They do it, no doubt, because I've promised not to tell, and then too, because it's only human to desire to be understood. Information withheld is sometimes as suggestive, as that given in understanding the personalities, the advantages and disadvantages of one's charges. These themes I study carefully and file away for future consultation.

This first recitation is not a typical composition lesson. I have omitted of necessity the informal talks that follow the discussion. I must take another lesson as illustration of what seems to me the logical order of a lesson in composition. The work on the second day will serve. It has been for the last few years the same, an attempt to help the children to a realization of the fact that all the good gifts the world can give go, for the most part, to the man who can speak. In a little introductory talk I tell them what effective tools words are in the hands of a man—be he rich man, poor man, beggar man, thief—provided he knows how to use them.

That much I do, but the class must work the thing out for itself.

"Who's the best speaker you ever heard?" I ask, and selecting a boy who seems eager to speak, I pounce on him.

"Our minister's grand. He can go as loud as he wants, and still sound nice."

"Ours is got a funny, squeaky voice, but he can say things that make shivers run up and down yer spine," volunteers another. There's no difficulty in starting a discussion. Before I stem its tide the fact has emerged that each member of the class has his own opinion about what constitutes good speaking. During the talking I've been scrawling down the names of the different ministers and public men brought up as interesting speakers, with the particular

virtue for which each seems worthy noted under his name. Next I put it to the class to set their own standard of excellence by trying to imagine one man as possessed of all these virtues. "What would he be like?" The language in which they express themselves may be awkward, but the children will tell you that such a man must have thoughts to express, language in which to body forth his thought, a voice capable of expressing feeling, and of making others feel, and that he must seem alive from top to toe as he faces his audience.

"All right," I say, "it's on such a basis I'll ask you to criticize each other's little talks. John, you come up here and show me how you think a speaker ought to stand." John, who stands well naturally, and isn't bashful, goes about it as seriously as if he were teaching his little brother to play baseball. After a few suggestions, he takes a very good, firm position.

"That's fine. I believe you know what good speaking is. Tell us about it." He probably will do as I suggest, but if he won't, some one else will. By the exercise of what tact I can summon, as many children as possible are lured to stand before the class and express their opinions. At the very beginning the great thing is to get them to make the first plunge—they'll paddle dog-fashion till they gain confidence, but presently they'll get the hang of it, and strike out bravely and well. Never must the children feel that I am the "Lord High Executioner." If they do, it will be fun to thwart and annoy me. At best, they won't mind boring me, their teacher; but if they feel that they stand or fall by the judgment of their fellows, that will be quite another matter.

After listening to ten or twelve little talks, with the outline before him the child will have little difficulty in writing a one-page theme on *Good Speaking*, or *A Good Speaker*. It has always seemed to me christian charity not to give an assignment to little people that I myself could not do with ease. At any rate, I find that I have trouble in writing legibly, coördinating my ideas, spelling correctly, punctuating faultlessly, watching sentence structure, having an eye to form, etc. Perhaps it's reasonable to suppose that the average freshman in high school has some difficulty as well, and needs as much help as we can give him. This preliminary work slays a few of Little Jack's Giants for him, and leaves him freer to grapple with the rest of his enemies.

The great danger to guard against is that the daily written page may become monotonous. My problem will be to vary the way in which I lead up to it by every device possible, and to be so closely in sympathy with the class, and keenly sensitive to their reactions that I can change absolutely the program for the day if it doesn't seem to be the kind of work best at that time. The lesson might be discarded after a school football voctory, a fictitious banquet held with toasts in place of the daily talks, and the notice in the society column about the banquet instead of the written theme. An informal report on what each student has been reading, followed up by a little paper on *What I Will Read Next* makes a welcome change. One kind of recitation the children like particularly is a game in which interesting topics for discussion are written on slips. These slips are put in a hat and passed around the class. Each child selects one, thinks over his topic for five minutes, making notes on the back of his slip, and then comes to the front of the room and talks. The written work for that day might be a paraphrase of the best talk, with the speaker's outline before the class on the board and the speaker as my special assistant in criticizing the papers.

There are a great many subjects on which students can write and speak well. "The world is so full of a number of things." Personal experiences are a good starting point (Who? When? Where? What happened?). Paragraph development from a topic sentence is good. Relating jokes and anecdotes, descriptions of various trades, subjects from manual training and domestic science —ordinary problems and pleasures treated in the best English of which the children are capable, first orally and then in writing. This is not a new method, but it has its basis in common sense, and I've seen it work.

Several years ago I taught a class of very active, very restless boys. Luckily for me, their minds were as active as their little bodies. My only safety lay in working them (and myself) almost to death. Day in, day out, we spoke and wrote. I told them that when they reached the point where their speaking had the fluency and conciseness of writing, and their writing the ease and charm of speech, I'd call the year's work well done. One day towards the end of the year we were reading aloud a few of the written themes. Three boys had read what I thought very creditable compositions.

As the fourth rose and walked past me toward the platform, I noticed that the paper he carried in his hand was blank. I said nothing. Lee took his place and in a clear, distinct voice, read a cunning description of the school's janitor.

"Lee," I said, "let me see that paper."

His face beamed. "Aw, Miss Coleman, we knew you'd catch us, we wanted you to. I got a written theme at my desk. So's the other fellows. We did it just to show you we could. You remember what you said." Would you have scolded or praised had you been in my place? And how could you have answered the next question Lee put to me?

"Say, Miss Coleman, what's the difference between knowing just what to say and how to say it, and writing it down. Isn't it about the same thing?" (By the way, Lee is now the crack debater in his college, and editor of the school paper there.)

Although the vocationalists are more and more letting the common light of common day into even the darkest corners of the English class room, yet we are still required to teach a vast amount of the history of literature as well as numerous classics. I won't pretend that I'm sorry, or that I disapprove. The teaching of literature is easily made vital and real, and correctly taught it too provides for practice in all kinds of expression, not only informal speaking followed up by writing, but for extempore exercises in dramatics, debating, occasional declamations, and the like.

The first classic taught in the freshman year at our school is to be Bryant's translation of *Ulysses Among the Phaeacians*. I've taught it before, and have found that it lends itself admirably to oral approach. Miss Bolenius tells of a symposium that she uses for a first lesson. The names and attribute of the chief gods and goddesses, and some of the stories about them can be taught by telling the children to enact a meeting of the gods on Mount Olympus. Jupiter in crown and robe, his eagle near him and his thunderbolt in his hand, presides. Hera with her peacock, Apollo with his lyre, Hephaestus with his hammer, Aphrodite of the wonderful girdle and the doves—all the hierarchy are represented. Each in turn tells the story of his birth and explains the significance of his symbol.

I blundered upon just such a method last year, and found it successful. Now that I have Miss Bolenius's sanction I will cer-

tainly use this device again, and take advantage of the interest it does undoubtedly stimulate by following up the symposium with a two-page theme on *The Greek Gods.*

By a similar method one can teach ten or twelve of the most widely known of the Greek and Roman myths. Every school has, or ought to have, several copies of Gayley's or some other good mythology. The class elects the speakers for each recitation. No child can be elected twice, so in the natural order of events each has his chance. The books are turned over to the children in question one day, and on the next they report. The knowledge that they are responsible for the class's "getting" the particular stories assigned to them, is quite an incentive to the chosen speakers to read carefully, remember accurately, and tell effectively each beautiful old legend. All the class keeps outlines or summaries of each story related. Each must listen with the thought in mind that he is to reproduce what he hears. It also gives valuable training in taking notes. Not a great many recitations are needed to familiarize the class with Orpheus, Endymion, Hercules, Pegasus, the Minotaur, Aurora, and the other classical characters, knowledge of whom is almost necessary in understanding the allusions of literature. The personal element—the fact that Mary told such or such a story, and the class giggled at such and such a point—will, by the law of association, tend to fix the facts in each child's memory.

After the children have acquired a speaking acquaintance with the very human gods, and the very godlike humans of the Greeks we take up the two great epics, the *Iliad* and the *Odyssey* as a whole. We are to study as a required classic only that portion of the story which deals with Ulysses in Phaeacia. To teach the whole story I have recourse to the same method Homer used, that of the story teller. The story is told and retold till every incident is familiar. The complicated parts are written. Frequent classical matches conducted after the manner of an old-fashioned spelling bee enliven the monotony and serve as excellent tests. "Who were the Ciceronians?" "What was Scylla?"

Points are bound to arise on which there will be difference of opinions. Were the gods fair towards Hector? Was Achilles or Ulysses the better man Such differences can be used as informal debates, and the arguments on each side may be summed up in briefs. For although it all happened, or didn't happen, so long ago,

the story of the fall of Troy, and the wanderings of Ulysses seem just as fascinating to a child as *Motor Boys Afloat* or *A Girl Scout.*

Finally when we at last cast Ulysses, a ship-wrecked wanderer, upon the shores of Phaeacia, with all the preliminary work behind us, we can catch the atmosphere of the translation from the great original, and we can read it with understanding, and without constant reference to the foot notes.

It is of course read aloud. We teachers of English have such a wide field to cover that we cannot lay as much emphasis as we should on correct reading. One great fault with any reading is that the child sees only the words on the page. It's perfectly possible to read without getting the least sense of what it all means. "Get the thought, hold the thought, give the thought," says S. H. Clark. Our method it: (1) Assign silent reading, during which I am at the disposal of the class to explain individual problems, (2) followed by an oral paraphrase of each canto, topic by topic, (3) then an attempt at reading aloud the words of the author. This seems a logical way of accomplishing at least the first two of the steps in good reading outlined by Mr. Clark. I need hardly add that I think it would be well to ask for some topic of the lesson to be written.

When the reading is complete I ask each group in the school room to arrange some part of the story into dramatic form suitable for reading aloud. One line is responsible for Ulysses' Landing, the next for Nausicaä's Dream, the next for the meeting, and so on. The dialogues as given are inevitably dramatic and make little scenes without other change than the dropping out of descriptive passages. The children elect their own actors. Ulysses in one scene is not Ulysses in the next This tends to be confusing, but it's better than a one-man play. Flower boxes are pressed into service for the "Blasted olive" under which Ulysses sleeps, coats from the lockers are the "shining raiment" Nausicaä and her maids carry to the lovers. The characters move around with their noses in books, reading imperfectly but enthusiastically. It's all very crude, and to anyone who hasn't the child's point of view it seems nonsense, but it teaches the story better than any other possible method. When the fun is over, and Ulysses has parted from the fair Nausicaä, each line busies itself in writing its scene in the form of a play. Generally they demand that we have it again, and that this time

there be real actors with sheets draped about them, and ribbon fillets. The honor of being chosen Ulysses, or better yet of enacting Nausicaä will inspire the laziest of little wretches to memorize hundreds of lines of blank verse. That in turn will increase his vocabulary, help his sentence sense, improve his posture, assist him to see that all that is cultural is not "bunk," help him in many ways. When we begin to analyze all the effects of this self-imposed enterprise of the child's, it's hard to tell whether it's better for his mind, or his body, for his oral, or written English. There we have again the acting all-in-one-piece that is so much to be desired.

I wish that I had time to go into this subject fully. As I write I find that not only are my ideas clearing up, but that new possibilities of the correlation of oral and written speech opens up before me. I must leave all the rest unsaid.

Is not this oral method a more natural way of teaching than conscious acquirement of text book knowledge? At least it could be combined with it to more advantage than it is, and would result in better speech.

THE RHETORICAL THEORY OF ISOCRATES

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IN the study of rhetorical theory and practice today, students now and then come upon this memorable passage in Plato's Phaedrus:

PHAEDRUS: But there is a friend of yours who ought not to be forgotten.

SOCRATES: Who is that?

PHAEDRUS: Isocrates, the fair.

SOCRATES: Isocrates is still young, Phaedrus; but I think he has a genius which soars above the orations of Lysias, and he has a character of a finer mould. My impression of him is that he will marvelously improve as he grows older, and that all former rhetoricians will be as children in comparison with him. And I believe he will not be satisfied with this, but that some divine impulse will lead him on to things higher still. For there is an element of philosophy in his nature.

However little the prophecy may mean, because of our doubts as to the real opinions of Plato concerning Isocrates, there can be no question that the real work of Isocrates merits an even greater compliment. Perhaps no one of the great rhetoricians of the past has exerted so great an influence upon the succeeding ages of oratory; and perhaps none has been so much underestimated.

Isocrates was born in 436 B. C. He early began his studies, was trained by Protagoras, Prodicus, Gorgias and Theramenes, and was influenced to some extent by Socrates. He was ten years a logographer, or writer of forensic orations. In 390 B. C. he began to teach rhetoric, forsaking the law courts for instruction in a higher type of writing and speaking. From this time until his death forty-eight years later he was continuously engaged in teaching and writing.

This, perhaps, was the most successful school of rhetoric ever known. Among its most celebrated graduates it numbered the statesmen Timotheus and Leodames; the orators Lycurgus, Hyperides, and Isaeus; the historians Androtian, Ephoros, and Theo-

pompos; the nephew and successor of Plato—Speusippos. Even Aristotle may have been a pupil at one time.[1] Cicero says that this was the school in which the eloquence of all Greece was trained and perfected, and forty-one illustrious pupils are mentioned as foremost among the accomplished writers and debaters of the intellectual ages.[2] Even Mahaffey, contemptuous of Isocrates as he is usually, admits that Cicero "used him as a model—as indeed did Demosthenes, and through these two orators he has moulded all the prose of modern Europe."[3] At a famous panegyrical contest in which many celebrated orators participated, not one but had been a pupil of the school of Isocrates. Learners came from every quarter of the world, attracted by the fame of that great teacher. The most eminent men of the day, statesmen, generals, philosophers, were frequenters of the school where they discussed public affairs with the orator and statesman Isocrates.

Small wonder that the success of Isocrates caused a great deal of pique among the other teachers of his day. The sophists and Platonists, rhetoricians and philosophers, all attempted to discredit him. The fact that he had more pupils than all the philosophers combined was put down in his disfavor.[4] Aristotle himself, while a young man, charged the school with inadequacy, with lack of theory and applicability. Not even the scholarly Aristotle was justified in his criticisms, however; according to ancient commentators Isocrates came in for too large a share of the attack made by the youthful Aristotle who was dissatisfied with the forms of learning he found in existence.[5]

Undoubtedly the lack of definitely stated theory in Isocrates' school provoked the writing of the *Rhetoric* by Aristotle.[6] The failure of Isocrates to consider "invention" gave rise to the first and second books; but the third, written after Aristotle had had conerable experience in the teaching of rhetoric and had become convinced of the "depraved nature" of the audience of the day, adopted a very conciliatory attitude toward Isocrates and followed his theories closely. Several authorities have suggested that the

[1]Grote, History of Greece, Vol. VIII.
[2]Brutus, VIII, De Oratore II, XXII.
[3]Mahaffey, Hist. Clas. Greek Lit., Vol. II, Pt. II, Chapt, I, p. 29.
[4]Antidosis, p. 318.
[5]Grote, Hist. of Gr., Vol. VIII, p. 35.
[6]*Ibid.*

mature Aristotle came to a compromise with his former master. We note with Cope that he quotes no rhetorician so often in the third book.[7]

The two ideals of Plato and Isocrates were of course diametrically opposite. Political science and rhetoric were considered almost one and the same by Isocrates; and political science an antecedent for oratory by Plato. Some time after the death of Isocrates, philosophy triumphed and rhetoric was reduced to a study of style and technique of argumentation.[8]

The fortunes of the magnificent school of Isocrates suffered eclipse in the second and third centuries B. C. The broader view of rhetoric had to await its full appreciation in the first century B. C. in "a movement reflected in more than one author of the period." "The principles of education expressed by Isocrates became the natural rallying point for those dissatisfied with both the philosophical sect and the rhetorical schools. To the restatement of this Isocratean ideal of education, long obscured by the predominance of philosophy, Cicero addressed himself in 'De Oratore'."[9]

Great as was Isocrates' influence on his time and his immediate pupils, his best influence was not comtemporary, but of permanent and of lasting value in other lands and succeeding ages—a real test of value. "The best representative of Isocrates in his influence on the development of oratory is Cicero. Cicero was intellectually stronger than Isocrates; he had the power for real contest; living force and passion——. But as a stylist he is inferior to Isocrates. The brilliancy of Isocrates had come to Cicero thru the school of Rhodes."[10]

To what extent Cicero was the oratorical descendent of Isocrates is, of course, a question. The ideal of the Isocratean school—the orator-statesman— was unquestionably set up in Rome; and the influence of this school upon Cicero, Quintilian, Tacitus, Dionysius and Aristides is certain. In Cicero's own words we find Isocrates called "the Father of Eloquence,"[11] which probably caused Milton to speak of him in a later day as "the old man eloquent." Many

[7]Intro. Aris. Rhet.
[8]Hubbell, Infl. Isoc., p. 11.
[9]Hubbell, Clas. Phil., Vol. XI.
[10]Jebb, Vol. II.
[11]Cicero, De Oratore II, III.

times does Cicero admit his obligation to Isocrates; he says definitely in one place that he has used "all the fragrant essences of Isocrates and all the little stores of his disciples."[12]

Isocrates may be regarded merely as a stylist; as such his style became incorporated in the works of the chief orators, writers and historians and was handed down for centuries; so that it has been computed with admitted accuracy that the school of Isocrates lasted over nine hundred years. He may be regarded also, as he considers himself, a teacher of something more than rhetoric, of a complete philosophy of life;[13] as such his influence on liberal education has lasted until this day. But it is as a practical teacher of rhetoric that we have still much to learn from him.

Ancient rhetoric texts are proverbially dull. A modern commentator[14] candidly states that Aristotle's Rhetoric is the driest book in the world. Even the scholarly Dobree sighed with relief to have finished translating the works of Isocrates.[15] Fortunate may we be, then that Isocrates left no *"Art of Rhetoric"* to a modern world; for the text of that name, concerning the authorship of which many ancient writers were in doubt, ascribing it to Isocrates in the main, is not extant. And yet the student of rhetorical theory would find his task much easier were he able to turn to this book. As it is we can glean only here and there in his orations and letters the principles and methods of this famous teacher.

In the first place, we may do well to inquire into the purpose of Isocrates in establishing his school. We can easily imagine that the singular state of oratory at this time would be repellant to such a man as Isocrates. Unfitted by nature for the delivery of speeches, compelled to exist as a professional writer of speeches, Isocrates undoubtedly must have chafed under these restrictions. Imagine a plaintiff or defendant in our own courts reciting an argument which his lawyer had written out for him, and a judge, jury, and assembled court gravely listening to an argument written for some farmer or artisan, the like of which they heard yesterday and might hear tomorrow.

Turning from the logographer's field, then, the young Isocrates

[12]Jebb, Vol. II.
[13]Hubbell, Influ. Isoc.
[14]Monroe, Cyc. of Ed.
[15]Thompson, Edition of Plato's Phædrus, Appen., p. 171.

saw his chosen field crowded with sophists and eristics. The former professed to be able to impart universal knowledge, virtue, and justice for about one-third the fee Isocrates was compelled to charge.[16] Equally faulty was their system of rhetoric; they selected paradoxical themes for their subjects, as: that the lot of beggars was more enviable than that of the rest of mankind; or uttered encomia upon the most trivial subjects, as; "Humble Bees," "Salt," "Mice," "Pots and Pebbles."[17] Their system, Aristotle says, was to have their pupils commit to memory first speeches then dialogues. This method was quick but inartistic and barren of results. It was as if a shoemaker, instead of making his apprentices acquainted with the processes of his art, should content himself with showing them several pairs of shoes.[18] Justly, then, did Isocrates censure these teachers of practical rhetoric for their extravagant claims and obvious inefficiency. The eristics Isocrates also attacked for their quibbling and their failure to teach anything practical.[19]

We need not be surprised, then, to find Isocrates' school characterized by thoroughness of methods, seriousness of purpose, largeness of views and permanent results. The keynote of the school was the practical application of the loftiest principles. To this end Isocrates was the first to require his students to present entrance credits. He expected them to have a previous knowledge at least of mathematics and the sciences.[20] To complete his course the student was required to exhibit, first, capacity, or natural ability, which included three interesting qualifications—intellect, voice, and nerve. (Perhaps Isocrates' own lack of the last two made him poignantly aware of their need.) In the second place the student must have training or study. Last, he must have had experience.[21] In addition to all this, revolutionary as it was in his day, Isocrates required his students to remain in his instruction from three to four years.[22] This was far longer than any other rhetor of the day

[16]Freese, Intro., p. 15.
[17]*Ibid*, p. 12.
[18]Aristotle, quoted by Jebb, Vol. II, p. 46.
[19]Against the Sophists.
[20]Monroe, Cyc. of Ed.
[21]Antidosis.
[22]Walden, pp. 21, 32.

thought of keeping his pupils. As a result Isocrates' school became a respected and efficient educational center. In spite of the length of its curriculum, it did not weary its pupils; when graduates were about to depart, they took leave often with tears.[23]

Isocrates' own testimany of his school states that its purpose is to make practical "philosophers" of its students. He did not mean "philosopher" as we understand it today, as we shall see later. At any rate he contended that his system was effectual, or scientific, for all his students bore the stamp of a common method. He claimed that his school possessed three easily recognized marks: first, it was practical, because it avoided barren subtilties; second, it was rational, for it rested on the development of the whole intelligence and not on technicalities—a liberal education in all lines, not a highly specialized, one-sided affair; third, it was comprehensive, for it was not limited to any professional routine—it brought its pupils into contact with all the professions and duties of life.[24]

The plan of Isocrates' school provided that each student must first have sat under a series of lectures of "technical expositions" by the master, in which the theory of writing, speaking and "culture" was expounded. The abstract rules were then applied to actual composition.[25] Here an important phase of Isocratean training manifests itself. The themes on which his students wrote were carefully selected with a view to keeping ideas of Greece above all others. The student was early impressed with the great advantages Athens offered him, whether he was from Syracuse, from Sparta, or from the shores of the Euxine. He was told that the greatest prizes in the world lay at the feet of the successful student at Athens, for he would inherit political power or literary fame. Again, here were the most numerous and most varied fields of exercise. Finally, Athens offered the most valuable experience and the greatest results of using these opportunties of any city in the world.[26] He selected to this end the most dignified and serious subjects, avoiding mythical and heroic themes, and directed all his efforts and those of his pupils to what was likely to prove of service to the Hellenic world, as: "national unity;" "mutual coöperation

[23]Thompson, p. 177, note.
[24]Antidosis.
[25]Jebb, Vol. II, pp. 43–53.
[26]Antidosis.

against the Persians." "My endeavor has been," he says, "according to the best of my ability to give good counsel to the city, the Hellenes, and the most distinguished of mankind."[27]

The high standards set in topics continued in the development of subject matter. Diction and style were stressed but a special emphasis was put on "matter."[28] Content had mattered little before this; to Isocrates it was all-important. When the speech was written, it was subjected to the most careful criticism and revision. It is clear that Isocrates stood alone in the stress he laid and the critical pains he bestowed on the work done by his pupils. Ancient writers said that "he taught not merely by technical precept, but also by practice under the eye of a master."[29] We are also told that Isocrates taught his subject, not as a cut and dried system, but as a philosophy, which was adapted to the aptitude and ability of each individual student.[30] To the student who had successfully passed these stages, was open the last degree of training, which was the first in all the other schools of the day; to the finished and gifted pupil, the use of selections of "examples" was offered as a means of perfection. Finally there was added hard work or actual practice under actual speaking conditions in Athens while the pupil was still under the wing of the master.[31] Small wonder that this school attained such a remarkable degree of efficiency!

There are many vexing questions to decide, when we turn from Isocrates the trainer, to Isocrates the educational theorist. How closely the great teacher united theory and practice, we do not know. It is unquestionably true that we have allowed Isocrates the stylist to obscure Isocrates the teacher; and it is probably more true that the teacher or trainer may always obscure the expositor of educational theory. True it is, and to his credit be it, that Isocrates continued the encyclopædic education of the sophists of the fifth century.[32] It is also true that his rhetorical instruction was by no means merely rhetoric. That inborn philosophy of which the Platonic Socrates spoke still showed itself.[33] Not only did Isoc-

[27] Quoted by Freese, p. 15.
[28] Monroe, Cyc. of Ed.
[29] Jebb, Vol. II, p. 46.
[30] Walden, pp. 31, 32.
[31] Jebb, Vol. II, p. 46.
[32] Hubbell, Influence of Isoc., p. 11.
[33] Jebb, in Enc. Brit., Art. on Isoc.

rates turn the attention of his classes to the political life of Greeee and to the highest topics and modes of expression, but he went further; he claimed that his course was in itself an excellent training for character. Although he did not believe in a philosophic basis for morals, he asserted that his pupils would be distinguished for their nobility of character. He said that virtue could not be taught, but that the philosopher would be virtuous.[34] It is obvious that he expected, then, to train his students to become not only orators but philosophers.

Isocrates' use of the term "philosophy" has resulted, as Jebb says,[35] in the most serious prejudice against him that exists. Isocrates himself says that it is the art of conjecturing what should be done; that it is a theory of culture; that what gymnastics is for the body philosophy is for the mind. As far as he taught and practiced and understood it Isocrates was no doubt right in asserting his claim to be a philosopher; it was in his vanity and pride of success that he yielded to a human weakness and excluded from its realm all other professors, not even excepting Plato.[36] The whole difficulty is in the understanding of the word "philosophy." This word had come into Athenian use just before the time of Socrates. Until long after the time of Isocrates it was commonly used in the sense of "literary taste and study—culture generally" and not in the sense of philosophy as Plato and later writers used it or in the modern way.[37] It is always as a "method of culture" that Isocrates uses the term, and so is never in conflict with the Socratic idea.[38]

It is, then, as a school where students are trained by "philosophy" how to act in life, that Isocrates wished his establishment to be distinguished. He thought it was the function of the mind to deliberate both about one's own affairs and the affairs of the state; the body would then be brought under the direction, if not the subjection, of the mind.[39] "Take thought for every thing which concerns your life, but especially cultivate your reasoning powers; for

[34]Antidosis.
[35]Jebb, in Enc. Brit., Art. on Isoc.
[36]Thompson, p. 176.
[37]Jebb, in Enc. Brit., Art. on Isoc.
[38]Thompson.
[39]Hubbell, Influence of Isoc., p. 11.

a sound mind in a man's body is the greatest thing in the smallest compass."[40] His school, then, provided the best training for life in all its forms, so that his students became orators, generals, kings, and in private life showed their training by virtue and refinement. "In modern terms he provided training in oratory, statesmanship, and ethics,"[41] and established the ideal that each person should unite in himself the three persons of orator, statesman, and philosopher.

It is this phase of his work, more than any other, that raised the standards of Isocrates' school and made his the method followed in training the great orators of Greece and Rome and "in almost identical terms is of course also characteristic of the rennaissance."[42] "Like the sophists against whom he inveighs he professed to prepare young men for the duties of public life, but unike them he attained his object, rather by educating the mind and character of his pupils, *than by supplying them with* a mass of ready-made material. The means of this preparation was the study of rhetoric and eloquence, or, in a word, oratory."[43] It was as if Isocrates made the dictum of a later day—"No impression without expression" read "No education without a basis of true oratory."

The "philosophy" of Isocrates meant, then, a liberal education with the further qualifications that it include, first, a thoroughly aroused and intense patriotism of the highest type, which would be satisfied not with voting merely, but with acting, doing, talking, planning for the best interest of the state; second, a personal philosophy of life closely akin to the Stoic idea. It is the latter idea that Isocrates stresses when he says: "Whom then do I call educated, since I refuse that name to those who have learned only certain trades, or certain sciences, or have had only certain faculties developed? First, those who manage well the daily affairs of life as they arise, and those whose judgment is accurate and rarely errs when aiming at the expedient. Then those who associate in dignified and honorable fashion with all whom they come in contact, bearing easily and good naturedly what is unpleasant or offensive in others, and softening as much as possible their own asperities of

[40] To Demonicus ("cf. Mens sana in corpore sano").
[41] Hubbell.
[42] Monroe, Sys. of Ed.
[43] Walden, p. 31, 32.

manner. Further, those who never become the slaves of passion, and who by misfortunes are not unduly cast down—bearing themselves in their presence manfully and in a manner worthy of our common nature. Fourthly, and most important of all, those who are incorrupted by good fortune and do not lose their heads and become arrogant, but, retaining control of themselves as intelligent beings, rejoice not less at the goods they have acquired at their birth by their own natures and intelligence than in the benefits that have been cast in their way by chance. Those whose souls are in permanent and harmonious accord, not with one of these things, but with all of them, these I say are wise and perfect men, possessed of all the virtues. This is my opinion with regard to educated men."[44]

The moral side of the question is even more important. "Now all who compose those hortatory discourses addressed to their friends essay indeed an honorable task, yet do not devote their attention to the noblest branch of philosophy; but those who instruct the young not in the means whereby they may cultivate oratorical skill but whereby they may show themselves to be of naturally good moral character, benfit their hearers more than the other class of teachers, inasmuch as the latter stimulate the mind to discourse alone, while the former set right the conduct of their pupils."[45]

As to the best methods for accomplishing this ideal, Isocrates has this to say: "If you love learning, you will attain to much learning. What you know, preserve by exercise, and what you have not learnt, add to your knowledge; for it is just as disgraceful to hear useful discourse without gaining instruction from it as it is to refuse some good gift when offered you by your friends. Spend the leisure time of your life in cultivating a ready ear for conversation; for by this you will be able to learn easily what others have acquired with difficulty. Consider that there are many precepts that are better than much wealth; for wealth speedily fails, but precepts abide with a man forever; wisdom is the only possession which is immortal. Do not hesitate to go a long ways to visit those who profess to give useful instruction; for it would be disgraceful if, while merchants crossed such great seas for the sake of increasing the property they possess, young men should not even

[44]Panath, p. 30; ff.
[45]To Demonicus, 3, 4.

undergo journeys by land in order to improve their understanding."[46]

"Try to be in your body a lover of toil and in your soul a lover of wisdom, that with the one you may be able to execute your resolves and with the other to forsee what is expedient. Whenever you propose a question, turn it over in your mind beforehand; for with many the tongue outruns the understanding. Choose two moments only for speaking, the one when you know the subject well, the other when it is necessary to speak about it. These are the only occasions when speech is better than silence; on all others it is better to be silent than to speak."[47]

"By the aid of their example [the gods] you ought to seek after true nobility, and not merely to abide by what I have said, but also to become acquainted with the best work of the poets and to study all the useful precepts of the sophists. For just as the bee settling on all blossoms and sipping what is best of each, so ought those who strive after education to have some knowledge of everything and to collect what is profitable from every side. For it is only with difficulty even by this diligence that a man will overcome the defects of nature."[48] "Whenever you wish to master any subject, pursue it both by practice and theory; for philosophy will show you the theory, while exercising yourself upon actual facts will make you able to deal with events."[49]

Isocrates was a thorough-going believer in the relationship of politics and oratory. He believed that "All the blessings of human society have proceeded from persuasion. In all other qualities man is inferior to many animals. But once the powers of persuasion were given us, we cease to live like brutes and formed a society, founded cities, established laws, invented arts. Speech has aided man in nearly everything he has devised. It is this which has established our laws, defining what is just and unjust, honourable and base, without which society would be impossible. It is by this we convict the guilty and protect the good. * * * In short all men of great executive ability have had oratorical ability as part of their

[46] To Demonicus, p. 7.
[47] *Ibid*, p. 12.
[48] *Ibid*, p. 15.
[49] To Nicocles, pp. 26, 27.
*NOTE—The seven wise men of Greece are meant here—Solon, etc.

equipment."[50] "She [Athens] saw besides that men who have received a very liberal education from the very first, are not to be known by courage or wealth or such advantages, but are most clearly recognized by their speech, and that this is the surest token which is manifested of the education of each one of us and that those who make good use of language are not only influential in their own states but are also held in honor among other people."[51]

The value of this ideal is not easy to point out, for the elements of thoroughness and permanency in Isocrates' methods as a whole may have succeeded despite and not because of this theory. That the combination of orator-statesman was the Ciceronian ideal and was inherited from Isocrates seems well established.[52] Cicero, Tacitus, and Quintilian all agree that the orator is the educated man who puts his intelligence and his learning to practical uses; they agree that the orator as a type is higher than the philosopher because it includes him; they agree that the orator should have a command of the whole realm of knowledge; they agree that the orator should be a good man.[53] Isocrates' ideal of liberal education, of which rhetoric or oratory, seems to have borne abundant fruit. "We see in Isocrates' attitude toward his subject, again a partial explanation of the great vogue which rhetoric had in the curriculum of the Greeks later. Rhetoric correctly taught not only formed the accomplished orator or advocate, but educated the taste, the judgment, and the character."[54] Leaving the realm of the orator-statesman, let us observe the effect of this idea upon the educational theory of his day and succeeding periods.

We need no longer wonder that for half a century Isocrates' school in Athens was a gathering point and center of attraction for those who wished to be educated in the "higher genteel learning" of the day.[55] "Young men could learn more from Isocrates than the graces of style; nor would his success have been so great if his skill had been confined to the art of expression."[56] It is evi-

[50] *Ibid.*
[51] Panegyricus.
[52] Hubbell, Influence of Isoc.
[53] Monroe, Cyc. of Ed.
[54] Walden, pp. 31, 32.
[55] *Ibid.*
[56] Jebb, Ency. Brit., Art. on Isoc.

dent that a genuine contribution to education was made by the first real school of rhetoric.

When we compare this school with the schools of philosophy we note certain important differences. First, Isocrates devoted less attention to the form of government. Other schools were landed corporations and had a regular succession to the headship. "The school of Isocrates was an assemblage of students drawn together by the name of one man and acknowledging no other bond of union except a common admiration for their master and a common desire to profit."[57] In this way the student was free to put in his time on actual work instead of consuming it in useless bickerings over elections of officers and teachers. Second, the teaching was less speculative on one hand and less technical on the other than in the schools of philosophy. It was the form of training providing a broad and liberal culture.[58]

It is preëminently the element of permanency which best characterizes the school of Isocrates. This is true for several reasons. In the first place, it was because of his ability to grasp and illumine complex subjects, so as to treat them with unified effort and yet in intricate detail.[59] This is what Hermogenes praises as the "distinctness" of Isocrates. "This faculty sets an example useful beyond the sphere of Rhetoric. It helped to show historians how large masses of material might be written into a form at once clear and interesting."[60] In the second place, the element of permanency may be laid to the fact that the Isocratean method answered more nearly to the genuinely Greek conception of education—a preparation for active life in the service of the state on the basis of the development of the individual. "This widening of the bounds of knowledge and the transforming of education was Isocrates' greatest service."[61] "In his school he did a service peculiarly valuable to that age by raising the tone and widening the circle of popular education, by bringing high aims and large sympathies into the preparation for active life and by making good citizens of many who perhaps would not have aspired to become

[57] Walden, p. 33.
[58] *Ibid.*
[59] Jebb, Ency. Brit, Art. on Isoc.
[60] Jebb, Vol. II, quoting Curtius Hist. of Gr., Vol. V, p. 175.
[61] Walden, p. 33.

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[57] Walden, p. 33.
[58] *Ibid.*
[59] Jebb, Ency. Brit, Art. on Isoc.
[60] Jebb, Vol. II, quoting Curtius Hist. of Gr., Vol. V, p. 175.
[61] Walden, p. 33.

philosophers.''[62] In the third place, there was a clear-cut, definite aim on Isocrates' part to produce work which sould be respected—he says it boldly—''in all times and in all companies.'' This rule—to be thorough, to aim at solid results—intended first for writers, was not less needed in that age than in the present day. It gave a tremendous impetus to literary genius; for the first time historians began to produce scholarly work. It was a benefit to an age intellectually poor in all but speculative interests.[63] It was even more beneficial to the young students studying oratory and rhetoric.

The transforming of education from the speculative to the practical training for life opened the way for a tremendous expansion of oratory. It made that subject one of the regular studies of the Greek youth. ''The influence of the man and his teaching survived and effected strongly the subsequent course of rhetorical education.''[64] Among the Romans oratory reached a much higher plane than among the Greeks; as we have seen, the Isocratean ideal was set up early in Rome and continued until the fall of the Empire. That the Isocratean ideal became the ancient standard, we can see by examining Monroe's definition: ''By rhetoric, the ancients, indeed, mean oratory. Their ideal in the training of rhetoric was to inculcate habits of public effectiveness, of persuasiveness on the platform, indeed, but also in the moving of men in all communal affairs. * * * Thus focused rhetoric filled at once a distinct and large place in the ancient scheme of education and thus focussed it has held its place for centuries.''[65]

Teachers of speech may find much of interest in studying Isocratean methods. In the revival of classical rhetoric we shall do well to consider the importance of Isocrates upon the whole field. Professor Baldwin has pointed out that the main ideas of modern rhetorical discussion, including the making of rhetoric the organon of all studies, are all ideas of classical rhetoric.[66] It follows, then, that the modern tendency toward a more liberal culture, and the greater emphasis upon content, theme, and thoroughness are identical with the aims and purposes of ''the *Father of Eloquence.*''

[62] Jebb, Vol XI, p. 35.
[63] Jebb, Vol. II, pp. 47, 48.
[64] Walden, p. 33.
[65] Monroe, Cyc. of Ed.
[66] C. S. Baldwin, in Monroe's Cyc. of Ed.

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RELIGIOUS PLAYS

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This play has bearing on the Episcopal Prayer Book. It requires some costuming, but is not difficult. The players are four men and six women. Plays about three quarters of an hour.

Amos, the Shepherd Prophet, by ELEANOR WOOD WHITMAN. Pilgrim Press.

This is a play in two acts. The settings are very easily arranged by use of drapes. The first scene is dawn of the feast day, and the second is sunset of the same day before the altar built to the golden calf. Amos gives the prophecy of the city Bethel, which

is fulfilled; that "Justice shall rule as water and righteousness as a never-ending stream." Thirteen men and three women are the players required. Care must be taken in casting a strong player for Amos. Plays a full evening.

Caius Gracchus, by ODIN GREGORY. Boni.

This is a Roman tragedy and a more difficult play. There are eighteen characters and many "supers" required. It has three acts and plays a full evening. It should not be attempted as a first work in religious drama.

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The story of an American Highlander who was ready to die for the Kingdom. Simple accessories and costumes. Five charcters. About thirty-five minutes.

Everyman. Early Church play. French.

This is a more involved play, an early religious drama. It has literary value. There are seven scenes all with one setting of drapes. The players are eleven men and five women. Plays about an hour and a half.

The Heroine of Ava, by HELEN L. WILLCOX. Miss. Educ.

A tale of Burma in the days of Adoniram Judson, showing Ann Judson's heroic efforts to get her husband out of prison. Twelve to eighteen characters. About one and a half hours.

The Honorable Mrs. Ling's Conversion, by JEAN H. BROWN. Miss. Educ.

A Chinese play in which humor and pathos are admirably blended with the realities of life in a Chinese home and in a mission station. Fourteen characters. About one hour.

In His Steps, by CHARLES M. SHELDON and FRANK H. LANE. Procurable from Professor F. H. Lane, University of Pittsburgh.

This is a powerful drama adapted from the book of Charles Sheldon's "In is Steps." The theme is of the devotion of two college girls, some society people, and two prosperous business men, to the cause of Jesus in the slums and in daily life. The play is in three acts with a prologue and epilogue which may or may not be used. The characters are eight men and five women. Permission to produce must be secured from Professor Lane.

Isaiah, by ELEANOR WOOD WHITMAN. Pilgrim Press.

The war time prophet of the Old Testament, who lived when nations were battling for supremacy, has a timely message. In the midst of conflict what said Israel's prophet? This is a more difficult biblical drama in stage setting and illusion. The play is variated with good chorus music throughout. The most difficult characterization is the part of Isaiah, which must be taken by a young man who appreciates its spiritual significance and who has a knowledge of dramatics. The time is about one and one-half hours. The right to produce this play is granted on condition that at least ten copies be purchased.

Jeremiah the Prophet. by ELEANOR WOOD. Pilgrim Press.

This play places the prophets on the stage subject to much the same temptations as are men and women of today. Jeremiah is interpreted in the play, not as a man of sorrows, as Sargent has pictured him, but as a figure of bravery who prophesied the destruction of Jerusalem and of the holy temple as the result of the deceitful kings, idolatrous people, and grasping money changers. Jeremiah attacks the evils of his day, is placed in stocks, and finally is stoned to death. Although a mainly tragic play, there are lighter

touches with the gay Hebrew wedding scene. Settings are not difficult. Twelve main characters are required with many "supers" in the blasphemous crowd.

Joseph in Egypt, by T. G. CRIPPEN. Dram. Pub. Co.

This is a play in five acts, having twenty-three players. There are the Hebrews, consisting of Jacob and his twelve sons, a daughter of Jacob, a stranger and two mute characters; the Egyptians are Pharaoh, six men of court, and Asenath, Joseph's wife. It is the story of the life of Joseph, and the ending is made very impressive by the blessings of the hoary-headed Jacob. Drapes may be used most easily as there are several out-of-door scenes, a prison scene, and many interiors.

Kanjundu, or *From Fear of the Enemy, by* HELEN L. WILLCOX. Miss. Educ.

Shows the waning of the witch-doctor's power in Africa when challenged by Christianity. Fifteen characters (six children). About one hour.

Larola, by HELEN L. WILLCOX. Miss. Educ.

A one-act play, telling the story of a Hindu woman condemned to widowhood upon her husband's conversion to Christianity. Blank verse. Eight characters. About fifty minutes.

The Maccabees, by MARIN DE BOYLESVE. Dram, Pub. Co.

This is a play in three acts peculiar in its requirement of twelve men as actors. It deals with the house of the Maccabees in the Jewish period. The wars of the Maccabees form the plot. It may be produced out of doors or on a draped stage.

The Passing of the Third Floor Back, by JEROME K. JEROME. Dodd.

This play of Mr. Jerome's contains a prologue, a play and an epilogue. It is especially recommended for college and dramatic clubs. In the prologue and epilogue, vices such as a cheat, a bully, a coward, and a rogue are personified. The passerby with Mercy, Gentleness, and the Christ-idea works among these people and uplifts them. The play has a practical message, and audiences meet it with a sympathetic response. Five men and six women players are required. The settings are all the same interior with variations. A royalty is required.

The Pilgrimage, by HELEN L. WILLCOX. Miss. Educ.

The story of the first day of a Moslem pilgrimage to Mecca. Shows the dangers of work on "the firing line" of Christian Missions. Sixty-five or seventy characters. Fifteen speaking parts.

The Piper, by JOSEPHINE PRESTON PEABODY. French.

This is a beautiful, serious play, written in poetic form. It is based on the story of the "Pied Piper of Hamlin," but emphasizes the wrongs of religious bigotry, social intolerance, and the soulless grasping for worldly material things. It can be very well done out of doors. Thirteen men, six women, and five children are required for main parts, and burglars, nuns, priests, and children as "supers." Costumes of the thirteenth century. Scenes are the Hamelin market place, the Cross-ways, and inside the "Hollow-Hill." Royalty $25, payable to French.

The Queen of Sheba, by C. F. HANSSEN. Dram. Pub. Co.

This is a strong biblical drama in three acts. It deals with Solomon's reign in the Hebrew court. The chief criticism of the play is in the climax where a miracle which is quite foreign to the theme is performed and which detracts rather than adds to the effectiveness of the play. The cast numbers fifteen. The scenes are two interiors and one exterior, all easily managed.

Rebekah, by MARIE E. J. HOBART. The Dom. and For. Miss. Soc.

The pleasing story of Isaac and Rebekah. It is suitable for out-of-door performance. The first and third acts end with singing. There are three acts. The characters are six women, five men, water carriers, and servants. Time of playing about one and a half hours.

The Red Flower, by HELEN HARRINGTON. Miss. Educ.

A play of exceptional power. The scene is laid in Armenia today. It shows the courageous spirit of the Armenian Christian and the need for continued and vital interest in this martyr nation. Seventeen or more characters. About forty-five minutes.

Robert and Mary, by ANITA B. FERRIS. *Ibid.*

A missionary romance, adapted from the true story, "The Moffats." Thirteen characters. About one hour.

The Rock, by MARY P. HAMLIN. Pilgrim Press.

This is a play of unusual emotional appeal. It shows the character development of Simon Peter. It is intense and dramatic in its magnetic appeal, and influences its hearers toward better living through its human contact. The play as a whole is an attempt to answer the age-old question, "Shall man succeed in that he seems to fail?" The play is in three acts and requires three women and eight men characters. No royalty charge for amateurs.

Ruth, by ANNABEL LAWRENCE. Dennison.

The favorite story of Ruth is very delightful to produce and always bears its value. The play is in three acts. Act I, of two scenes, is in the humble home of Elimelech; Act II, three scenes, with a flower garden setting; and Act III consists of three scenes in the home of the wealthy Boaz. The last scene uses festive decorations and a canopy for the marriage of Boaz and Ruth. There are nine main characters using Elimelech and Priest as a double rôle. The first act requires four neighbor women and the last act has five friends and ten virgins as "supers." The stage can be set by using drapes.

Ruth the Loving, arranged by C. A. BOYD. Pilgrim Press.

This play is particularly adaptable for young people of high school age. It is dramatized simply in stage settings and construction. Most of the wording is taken directly from the Bible. Tableaux are interspersed throughout the acts. Nine characters are required, three women and six men. There are eight minor parts requiring four women and four men. The play is arranged in four short acts.

The Sangreal, by IRWIN ST. JOHN TUCKER. Author, 1541 Unity Bldg., Chicago.

This is a play in four acts of the old Arthurian legends. It emphasizes particularly justice, freedom, and the brotherhood of man. The scenes are the garden of Gwenevere, interior of the banquet hall, a hermit's cell, court yard at Camelot, and an interior of a chapel. There are twenty-three players including the knights and nuns. Very good for college work.

Saul of Tarsus, by CARLYSLE HENRY HOLCOMB. Standard.

This play has some very intense and tragic situations. It could

be criticized in that two miracles are performed on the stage. The play is in four acts, requiring five women and four men characters with many "supers." The most difficult scene is the court scene. Time of playing is about one hour.

The Servant in the House, by CHARLES RANN KENEDY. French.

A play of great dramatic and literary qualities is the Servant in the House. The theme of the play is Christian brotherhood of mankind and the observance of the golden rule. Manson, alias the successful Bishop of Benares, acts in the position of servant and converts the household. It contains five acts. The scene is an interior of a room of the vicarage. The seven characters are the Rev. James Makeshyfte, the Vicar, the Vicar's Wife, Mary, their niece, Mr. Robert Smith, the page boy, and Manson, the butler. Royalty payable to French.

Slave Girl and School Girl, by HELEN L. WILLCOX. Miss Educ.

Shows a Chinese bookseller's experiment with "Western Learning" and his daughter's friendship for a kidnapped slave. Seven characters. Twenty-five to thirty minutes.

The Star in the East, by ANNA JANE HARNWELL. French.

This four-act biblical play is one of the Drama League's prize plays. The book of Esther forms the theme to which the wording adheres closely. It is a desirable and interesting play for both secular and church productions. Nine men and four women are required. Mordecai is the leading rôle for a man, but Esther, Vashti, and the King are strong parts. A draped stage may be used. Plays a full evening.

Sunlight or Candlelight, by HELEN L. WILLCOX. Miss. Educ.

An American heiress unexpectedly meets some Japanese acquaintances in their home town and learns several things about America. Five characters. About thirty-five minutes.

Two Thousand Miles for a Book, by HELEN L. WILLCOX. *Ibid.*

The story of the Nez Perces Indians, who travelled from the Northwest to St. Louis seeking the White Man's Book of Heaven. Thirty or more characters. Twenty-five speaking parts. About one and a half hours.

Biblical Dramas for Reading, by HALE and HALL. Pilgrim Press.

ONE-ACT PLAYS

The Child Moses, by LILY M. LEAMAN. Penn.

This is a delightfully written play and of intense dramatic interest throughout. It is divided into two scenes easily arranged, one a room of the Hebrew dwelling, and the other a wooded place near the river. Four men and five women are required. One of the most successful and easy one-acts to produce. A very good beginning in religious drama. Plays about forty-five minutes.

The Gift, by MARIE A. FOLEY. French.

This is a symbolic play, the action of which passes in a simple interior of the room of a house near Judea. The theme is of a little lame boy's great faith in the healing and the love of the Master in spite of opposition from unbelievers. The characters are two men, one woman, and three children. It may be cast with all women, as tunic draperies are used in the costumes.

The Hourglass, by W. B. YEATS. French.

This is another Irish miracle play. It requires three men, one women, and two or more children. It has a simple setting, easily-made costumes, and only one bit of unusual property, that of an hourglass to mark the Wise Man's last hour. The royalty $10 payable to French.

Jepthah's Daughter, by ELMA E. LEVINGER. French.

This is one of the latest religious one-act plays published. The theme of the play is that "vows made in storms are forgotten in calms." But Jepthah keeps his vow made in battle. A draped stage may be used to represent the wild rugged scene in front of the house of Jepthah. The time is a spring day during the rule of the Judges. The music and dances should be of oriental atmosphere. A full page picture of each character is given at the end of the play. Seven men and five women, with soldiers and people of Israel as "supers" are required. No royalty for amateurs.

Kosiki, by AMY KELLOGG. Miss. Educ.

The transformation of a Korean village through the influence of one Christian convert. Twenty to twenty-six characters are required. There are six speaking parts. Plays about fifteen minutes.

A Miracle of Saint Anthony, by MAURICE MAETERLINCK. Boni & Liveright.

This is a modern miracle play where realism and mystery meet. There is exposition by ironic and soberly satiric methods of a deeply moving spiritual truth. Care must be taken to avoid sacrilege.

Sacrifice, by LAWRENCE I. MCQUEEN. Drama League.

This one-act play is very intense in its appeal and has great dramatic value. Four characters are required.

The Traveling Man, by LADY AUGUSTA GREGORY, in "Seven Short Plays." Luce.

This is an Irish miracle play, set in the kitchen of a peasant cottage. The players are a mother, a child, and a ragged man. Two or more children may also be used. Simple sets in keeping with the theme of play. The time of playing is about twenty-five minutes, and the royalty is $5, payable to French.

The Test, by HELEN L. WILLCOX. Miss. Educ.

The supreme test of faith is met first by the Christian missionary and then by the Moslem. Six or seven characters may be used, and all are men. The play is written in blank verse, and very successful.

EASTER PLAYS

He is the Son of God, by DR. LINWOOD TAFT. Drama League.

This is a play for Holy week and an excellent church production. It shows the effects of the miracles and personality of Christ upon a woman of orthodox training. For further information write the Pilgrim Players, Evanston, Ill.

Thy Kingdom Come, by FLORENCE CONVERSE. Atlantic Monthly, March, 1921.

This is an Easter miracle and takes its theme from its title. Especially desirable for church production.

The Resurrection, by ROSAMOND KIMBALL. French.

The play makes a lovely Easter service. Drapes or screens can be used. Thirteen men and two women are required. A reader is also needed. Tableaux and music from Bach. Plays about an hour.

Youth's Easter, by HELEN L. WILLCOX. Miss. Educ.

This is a morality play and especially good for a Sunday school Easter service. The minimum number of participants is forty-four. Sixteen speaking parts. Music is published with the text. About thirty minutes.

CHRISTMAS PLAYS

Bethlehem, by LAURENCE HOUSMAN. Macmillan.

This play has nothing of the old mediævalism about it, but is intensely modern. In explanation of the play the author says: "I wish to show that it is possible for drama to come near without irreverence to the central truths of Christianity and by symbolic action to quicken the imagination of the beholders so as to make the beauty of holiness more evident, so as to make time seem a very little thing when the great spiritual ideas which have molded the world's history are concerned, so as to startle men's minds to a realization of whether for them Christianity is a curious relic of the past or a truth still living and central." The play contains three acts: the Shepherds, the seeking Kings, the Adorations. Settings are those suggested by the Bible narrative.

The Christmas Guest, by CONSTANCE D'ARCY MACKAY, in "The House of Heart" and other plays. Holt.

This is a play using the old Christmas miracle, and is pleasing. The setting consists of a simple interior. Five women and three men are required.

The Christmas Story, by VIRGINIA A. GRISWOLD. French.

This is a Bible story of the birth of Christ, using the Bible wording as far as possible. There are four scenes: the hill country of Judea, the throne-room of Herod, the market-place in Bethlehem, and the stable with the manger. May be set with simple drapes or may have all oriental sets with accessories which the financial means can provide. The characters are any number of adults and children. Admirable for both school and church. Plays about an hour.

The Evergreen Tree, by PERCY MACKAYE. Appleton.

Percy Mackaye's masque of Christmas is one of the best community dramas ever written. There are two stages, A and B, and two aisles, the audience being seated between them. Stage A is the "Place of the Outcast," with an evergreen tree. Stage B, located

opposite stage A, represents "Court of Herod." The two aisles are pathways. The masque is performed in twelve actions, as follows: 1—"Who Keepeth the Watch?" 2—"The Lantern in the Desert," 3—"Somebody is Coming," 4—"The Light-Child," 5—"Savior of the World," 6—"The Befriendling," 7—"The Three Wise Men," 8—"Which, O, Lord, is Wisest?" 9—"Outcasts," 10—"The Wounded Pedlar," 11—"The Persecuting Host," 12—"The Morning Stars." Full music for the choruses and carols is composed by Arthur Farwell and is secured through the John Church Co., 39 W. 32nd St., New York City. The production can be adapted to any scale of expense. Permission to produce must be obtained from the John Church Co., who will also send suggestions for its production. Of great literary value. Scriptural theme from the second chapter of St. Matthew.

The Little Town of Bethlehem, by MRS. SPENCER TRASK. Drama League.

This is a very desirable play for Christmastide. It is a well constructed play and of great literary value. The story centers about the Roman and Jewish attitude toward the Savior and in contrast His attitude toward them and the world. Neither the Virgin nor the Christ are represented on the stage. Just the exterior of the stable is shown, and from inside the voice of the mother is heard in songs of praise and worship. This makes the play a most reverent, sincere, and appealing one.

The Nativity, by ANON. French.

The Bible story is used directly of the nativity in this mystery play. It is accompanied by carols and is adapted for easy production. Especially desirable for all denominations of churches at Christmas time. The number of people may be few or many.

The Ninth Christmas, by R. F. SANDALL. Pilgrim Congregational Church, Seattle, Wash.

Mr. Sandall's play is an elaborate one. It consists of two acts, divided into five scenes. Number of characters may be varied.

The Prophetic Child, by LANGLEY SEARS. Pilgrim Press.

This play uses old hymns and Bible texts. Very good for a white gift Christmas. From the child in the manger to the praise of the child makes up six scenes. Plays about an hour.

Why the Chimes Rang, by ELIZABETH A. MCFADDEN. French.

This play is not too difficult for amateurs and makes an unusually fine Christmas play. It is taken from the book by the same name, published by Bobbs-Merrill Co., Indianapolis, in which is given full suggestions and pictures of simple and effective methods of staging. Particularly commendable in that it teaches the story of the Christ child and not the Byzantine Santa Claus. Four men and four women are required, with lords and ladies as "supers." A peasant's home and a cathedral constitute the scenes. Plays about three-quarters of an hour. Royalty $5 when no admission charge; with admission fee, $10, payable to French.

CHILDREN'S PLAYS

Bible Plays, by RITA BENTON. Abdington Press.

This book contains the following plays with production suggestions and illustrations:

Joseph and His Brethren.—A well-written play, requiring Jacob, his twelve sons, the wife of Potiphar, Pharaoh, and his many attendants. It is divided into five acts: Act I—Vale of Shechem; Act II—Street in Egypt; Act III—Gardens of Pharoah; Act IV—Public Square; Act V—Gardens of Joseph.

The Golden Calf.—Three characters and "supers" as the obedient and rebellious people of Israel. Place, wilderness of Sinai.

Daughters of Jephthah.—Three main characters, warriors, and maidens. Easily set tent of Jephthah.

Ruth and Boaz.—Pleasing for outdoor performance. Nine characters and elders, reapers, etc. The scenes are fields near Bethlehem, fields of Boaz, and outside the city gates.

Esther.—Another play for out of doors. Five main characters and the six princes of Babylon, pages, solders, maidens.

Daniel.—Ten main characters and twelve "supers." The scenes: Court of Lions and a street in Babylon.

The Burning Fiery Furnace.—Five main charcters and soldiers, lads, and Jews. The scenes: street in Babylon, plain of Doura, burning fiery furnace.

The Christmas Story.—Fifteen characters required and a reader for prologue and epilogue. The scene is the stable at Bethlehem.

Dramatized Bible Stories for Young People, by MARY M. RUSSELL. Doran.

The splendid plays contained in this book are for children in their teens. The words for the most part in the stories are taken directly from the Bible, so the youth is learning scripture as well. The plays have the following attractive titles; the Bible theme is in parentheses:

"A Mother's Faith." (Moses.)
"In Quest of a Great Treasure." (Naaman.)
"A Woman Who Dared." (Esther.)
"The Outcome of a Secret." (Bartimeus.)
"Easter Morn."—Interior of Pilate's house.
"Easter Morning." Scene in a garden.
"A Search for a Wife." (Isaac and Rebeccah.)
"The Value of Preparation." (Ten Virgins.)
"The Secret of Success." (Nehemiah.)
"A Neighbor and His Work." (Good Samaritan.)
"A Girl Who Knew How to be a Friend." (Ruth.)
"A Thanksgiving Service." (Miriam.)
"The First Christmas." Two scenes.

Shorter Bible Plays, by RITA BENTON. Abingdon Press.

This book is another compilation of the following enumerated plays (consisting of only one scene): "Noah's Flood," "The Proving of Abraham," "Moses in the Bulrushes," "Up, up from Egypt to the Promised Land," "The Call of Samuel," "David and Goliath," "The Judgment of Solomon" (longer and shorter version), "The Good Samaritan," "Manger Service."

Alice's Housewarming, by ANITA B. FERRIS. Miss. Educ.

An Americanization play with scene laid in the House of Friendship. At a party to which only Americans are invited it is a surprise when Indian, Negro, Mountaineer, and Child Immigrants from every land arrive. For fourteen boys and girls, aged nine to twelve. About fifteen minutes.

Alice Through the Postal Card, by ANITA B. FERRIS. Miss. Educ.

A play for juniors, showing what happened to Alice when she stepped through a postal card door into Japan. Eighteen characters. About thirty minutes.

Children of Christmas, by ANITA B. FERRIS. Miss. Educ.

A lesson in world brotherhood and a Christmas entertainment for boys and girls. Plays about fifteen minutes.

Just Plain Peter, by JANET PRENTISS. Miss. Educ.

The story of two Italian orphans in a tenement helped by a visitor from the mission. Suggestions for playing the games of foreign children. Ten or more characters. About thirty minutes.

Santa's Allies, by ANITA B. FERRIS. Miss Educ.

A short play on child labor, emphasizing the need of brotherhood. Eleven characters are required. Plays about thirty minutes.

Sant's Allies, by ANITA B. FERRIS. Miss. Edduc.

The idea of a summer Christmas tree for children bestowing gifts to a mission school, a hospital, and the Red Cross. Sixteen to fifty-six characters may be used. Plays about an hour.

Through the Sunday-school Door, by ANITA B. FERRIS. Miss. Educ.

A bright little story of Children's Day and the joy it brings to children in distant lands. It requires thirteen characters. Plays about thirty minutes.

Visitors from the Colonial Period, by ANITA B. FERRIS. Miss. Educ.

An Easter entertainment to creat interest in the Highlanders, showing a boy and a girl from the southern mountains with colonial manners. Nine children and one adult required. Plays about thirty minutes.

Why Didn's You Tell? by ANITA B. FERRIS. Miss. Educ.

An Easter entertainment for children. Twenty-seven characters may be used. Plays about thirty minutes. This is a pleasing play for the younger children.

PUBLISHERS AND AGENTS

Abingdon Press—The Abingdon Press, 150 5th Ave., New York City.
Appleton—D. Appleton & Co., 29-35 W. 32nd St., New York City.
Boni & Liveright—Boni & Liveright, 106 W. 40th St., New York City.
Denison—T. S. Denison, 154 W. Randolph St., Chicago, Ill.
Dodd—Dodd, Mead & Co., 4th Ave. and 30th St., New York City.
Dom. & For. Miss. Soc.—Domestic and Foreign Missionary Society, N. Y. C.
Doran—George H. Doran Co., 224 Madison Ave., New York City.
Drama League—The Drama, 59 E. Van Buren St., Chicago, Ill.
Dram. Pub. Co.—Dramatic Publishing Co., 542 S. Dearborn St., Chicago, Ill.
French—Samuel French, 28-30 W. 38th St., New York City.
Longmans—Longmans, Green & Co., 443-449 4th Ave., New York City.
Luce—John W. Luce & Co., 212 Summer St., Boston, Mass.
Macmillan—The Macmillan Co., 66 5th Ave., New York City.

Meth. Book Concern—The Methodist Book Concern, 740 Rush St., Chicago, Ill.

Miss. Educ.—Missionary Education Movement of U. S. and Canada, 160 5th Ave., New York City.

Penn—Penn Publishing Co., 925 Filbert St., Philadelphia, Pa.

Pilgrim Press—The Pilgrim Press, 14 Beacon St., Boston, Mass.

Standard—The Standard Publishing Co., Cincinnati, Ohio.

University of Chicago Press—The University of Chicago Press, University of Chicago, Chicago, Ill.

SOURCES OF INFORMATION ON RELIGIOUS DRAMA

The Drama League of America, 59 E. Van Buren St., Chicago. Ill.

Mrs. A. Starr Best, 2911 Sheridan Road, Evanston, Ill.

Miss Clara Fitch, Chm. Religious Drama Company, New York City.

Dr. Theo. Soares, University of Chicago, Chicago, Ill.

Geo. Stewart Craig, D.D., Rector St. Luke's Parish, Evanston, Ill.

Dr. Norman E. Richardson, School of Religious Education, Evanston, Ill.

National Board of Y. W. C. A., Lexington Ave., New York City.

Episcopal Commission and Dramatics, 281 4th Ave., New York City.

Pageants and Exhibits Division of M. E. Church, 740 Rush St., Chicago, Ill.

Womans Board of Foreign Missions of Presbyterian Church, 156 5th Ave., New York City.

Missionary Education Movement of U. S. and Canada, 160 5th Ave., New York City.

Mrs. John P. Whitman, Quincy, Mass.

Miss Thomas, Boston University, Boston, Mass.

Rev. W. P. Lemon, Newark, N. J.

Prof. C. F. Kent, Yale University, New Haven, Conn.

The Pilgrim Press, 14 Beacon St., Boston, Mass.

R. F. Sandall, Pilgrim Congregational Church, Seattle, Wash.

THE COURSE OF STUDY FOR ORAL ENGLISH IN HUNTER COLLEGE HIGH SCHOOL

ALMA M. BULLOWA
Hunter College, New York City

THE growing appreciation of the necessity for *oral* English is everywhere apparent. The state requirement has been in recent years increased to one hour a week in all high schools. Everywhere we are made to realize that ability to express thought in oral form, both adequately and excellently, has been neglected in the educational scheme. We are now making some frantic though not yet sufficiently intense or steady attempts to alter the badness of our ways. Written work in the English classes has given place in high school and college to oral composition. Speech classes, and speech improvement campaigns are undertaken everywhere. For the special teacher of speech in the elementary school whose problem is with the abnormal child, the way has been pointed out; and though the labor is very great, the clouds have lifted and the path is plain. We are not yet at the point where speech training for normal children in the elementary schools has reached a basis of scientific and formal training; it is still incidental and occasional.

The problem of the high school teacher is a more difficult one, just because our function is both to give remedial aid to those in whom speech mechanism is defective, and at the same time serve as cultural influence for the normal student. This latter is a tremendous task, and one which requires pioneer work to blaze a trail through trackless forests to all those things which might be done, "which 'twere well to do," but which because of limitations of time and circumstance must be chosen or not, according to their high school value, to correlation with other studies, and practicability in the light of curriculum and particular high school circumstances. To any one familiar with the development of the adolescent, the necessity for guidance in speech habits will be apparent. This is the period when corrupting influences are felt, when due to the exceedingly sensitive nature of the nervous system, there is

greatest liability to speech upheavals,—stuttering, lisping, etc., are too often born at this period. Danger of imitation of bad habits is increased; many a girl begins to lisp or to lall merely because another girl does so. Vocal bad habits, so closely related to physical conditions, may easily become fixed at this period, and even when the body becomes normal, the voice is habitually nasal or throaty.

A course of study can be at best suggestive. In the case of oral English it is a charting of the seas. For the established studies, as Latin, mathematics, English, there have been suggested from time to time many methods of procedure; they have been tried and abandoned. Many a *via nova* has been discovered. In the field of spoken English, however, experimentation has not yet had its day. The writer has had many a teacher of English ask her: "Where shall I begin?" This is the real question, since in speech training one scarcely arrives at "How shall I end?" The field is limitless and without boundary; it touches every branch of school work. Any plan of study is simply the plotting in high lights, throwing the shadows of untouched things into relief, the finding of certain streaks which must be tested and tried, to discover greater depths of golden treasure.

There are certain general aims which every teacher of Oral Engnish must keep in mind in planning her work. A limited amount of time, a tremendous amount of work, a secondary place in the school curriculum, make the problem a stupendous one. From the linguistic point of view, students are either normal or sub-normal. Over fifty per cent of our students, coming as they do from foreign environment, have certain characteristic vocal and speech difficulties. But our plan must be larger than this. It must not only be scientific, but artistic; it must also fulfill the aim of all high school work, it must make our pupils more able to think, to feel and to express.

In our high school we devote one hour a week for four out of eight terms to speech training, or more accurately to Oral Expression. Originally this work was massed at the beginning of the course, but this was later found to be less effective than placing it in alternate terms, thus giving the student a feeling that it was an integral part of the entire school work and was bound up inseparably with it, as is Oral Expression with our daily lives in school and out.

Taking the pupil through the four terms from her entrance to the high school through the seventh term, we aim to make oral expression as effective as possible a means to convey her own thought or the thought of others through her as a medium. This involves three means of expression—body, voice, and enunciation, and our work in these directions to stimulate body freedom and correct bad body habits; tension of neck, head, tongue, slovenliness, or whatever other difficulty impedes free outlet of thought expression. The hypothesis is that no student is incapable of improvement, whatever be her difficulties, and that through our touch and our work we must be able to assist her; if not to overcome all difficulties, at least to improve her in oral expression. Our by-words are: Never discourage a student; work with the individual in a group; let the pupils feel a sense of success in her work and build on this; let her always feel that practice along a given line will ultimately insure a measure of success.

In our first term we plan fifteen lessons designed to free the body from tension in expression, to develop freedom of vocal conditions, to overcome certain glaring faults of throatiness, huskiness, nasality, to correct certain common errors of speech, such as clicking the "y"; the variety of mistakes on the s sound; the substitution of d for medial t; the flattening of the first element of the diphthong in a word such as down; the incorrect enunciation of the vervel sound in girl, surf, etc.; the addition of a second syllable before the final l preceded by a diphthong or long vowel as boil, rule, etc.; the nasalization of the sound in words like man, candy, etc. We plan in general to break up undue verbal-mindedness, to stimulate imagination, and to give real æsthetic pleasure through reading and speaking;—to train the judgment for appreciation of sincerity in rendering selections in speech as in acting.

In the first term our work is of three types: voice and posture; enunciation or phonetics; interpretation, pantomime and story-telling, with memory work.

The posture work is along lines of simple relaxation work, the voice work for development of purity of tone and stimulation of consciousness of the divine right of the pupil to "lift up his voice and speak." The enunciation work is to correct glaring errors of vowel and consonant formation and to develop tongue and lip action, and a sense of the dignity of speech. Both are accomplished

through exercises, drills and individual attention. Often a passage of prose or poetry us used to stimulate students' appreciation of the necessity to develop certain capacities in order to render this agreeablly or fittingly. Pantomime and story-telling are outlined in lesson form below. Three poems are assigned for memory, as this not only satisfies our ideal of teaching, but also gives opportunity for practice. The following is a list of poems suggested and used in the first term:

The Bird Song.
The Little Elf—*John K. Bangs.*
The Wind—*Stevenson.*
White Butterflies—*Swinburne.*
The House and the Road—*Josephine Preston Peabody.*
The Sandman—*Margaret T. Janvier.*
A Yellow Pansy—*Helen Gray Cone.*

FIRST TERM

I

General talk on value of Oral English with regard to voice, enunciation, posture. Reading of simple poem, "Bird Song," to give picture—to stimuate imagination.

THE BIRD SONG

1

I lived first in a little house, and lived there very well,
I thought the world was small and round, and made of pale blue shell.

2

I lived next in a little nest, nor needed any other;
I thought the world was made of straw, and brooded to my mother.

3

One day I fluttered from the nest, to see what I could find,
I said, "The world is made of leaves—I have been very blind!"

4

At length I flew from tree to tree, quite fit for grown-up labors,
I said, "I don't know how the world is made,—and neither do my neighbors!"

Show value of tone of voice as index of personality, and the reactions upon others. The following four lines serve this purpose:

"Come in!" I roughly cried,
And the baby cowered and wept;
"Come in," I softly cooed,
And close to my arms she crept.

II

Pussy's Class, with a view to making the imagination play a part in expression is discussed and read. It may form the begin-

ning of pantomime, since it may be acted out and thus give a better idea of words as conveying the thought picture.

PUSSY'S CLASS

"Now children," said Puss, as she shook her head,
"It is time your morning lesson was said."
So her kittens drew near with footstep slow,
And sat down before her all in a row.

"Atention, class!" said the cat mamma,
"And tell me quick where your noses are."
At this all the kittens sniffed the air,
As if it were filled with perfume rare.

"Now, what do you say when you want a drink?"
The kittens waited a moment to think,
And then the answer came clear and loud —
You ought to have heard how those kittens meow'd!

"Very well! 'Tis the same with a sharper tone,
When you want a fish or a bit of bone,
Now what do you say when children are good?"
And the kittens purred as soft as they could.

"And what do you do when children are bad?
When they tease and pull?" Each kitty looked sad,
"Pooh!" said their mother, "That isn't enough;
You must use your claws when children are rough."

"And where are your claws? No, no, my dear,"
As she took up a paw, "See they're hidden here."
Then all the kittens crowded about,
To see their sharp little claws brought out.

They felt quite sure they should never need
To use such a weapon — oh no, indeed!
But their wise mamma gave a pussy's "pshaw!"
And boxed their ears with her softest paw.

"Now 'sptss' as hard as you can," she said,
But every kitten hung down its head.
"Sptss!" I say," cried the mother cat;
But they said, "Oh mamma, we can't do that."

"Then go and play," said the fond mamma,
"What sweet little idiots kittens are.
Ah well! I was once the same, I suppose,"
And she looked very wise and rubbed her nose.

LESSONS III AND IV, V AND VI

Pantomime begun—simple emotions in narrative. Little Miss Muffet pantomimed and the body shown to be a conveyancer of thought. Pantomimes of other nursery rhymes, or Hansel and Gretel, Cinderella, The Three Bears. The words are added in one of these longer stories, but always it is understood that words may be stopped and the thought proceed by means of the body expression.

VII–X

Story-telling begun. One story told by each student from the following list:

The Princess and the Pea—Hans Anderson's Fairy Tales.
The Old Woman and Her Pig—Joseph Jacob's English Fairy Tales.
Henny Penny—Joseph Jacob's English Fairy Tales.
The Three Pigs—Andrew Lang's Green Fairy Book.
The Gingerbread Boy—Sara Cone Bryant's "Stories to Tell to Children."
Master of All Masters—Grimm's Fairy Tales.
The Wonderful Tea Kettle—Theresa Williston's Japanese Fairy Tales—1st series.
Tom Tit Tot—Jacob's English Fairy Tales.
The Brahmin, the Tiger and the Jackall—Jacob's Indian Fairy Tales.
What Good Men Do is Sure to be Right—Andersen's Fairy Tales.
Toads and Diamonds—Lang's Green Fairy Tales.
Emperor's New Clothes—Andersen's Fairy Tales.
Jack and the Bean Stalk—Jacob's English Fairy Tales.
Lambikin—Jacob's Indian Fairy Tales.
Red Riding Hood—Lang's Blue Fairy Book.
Munachar and Manachar—Jacob's Celtic Fairy Tales.
The Three Sillies—Jacob's English Fairy Tales.
Little One-Eye, Two-Eyes, and Three-Eyes—Lang's Green Fairy Tales.
The Rat Princess—Bryant's "How to Tell Stories to Children."
Raggylug—Bryant's "How to Tell Stories to Children."
The Fisherman and His Wife—Lang's Green Fairy Book.
Rumpelstiltskin—Lang's Green Fairy Book.
Six Swans—Lang's Yellow Fairy Book.
Snegourka—Marie Shedlock's "The Story-Teller."
Cap o' Rushes—Jacob's English Fairy Tales.
Tom Thumb—Jacob's English Fairy Tales.
et al.

LESSONS XI AND XII

Pictures—observation and original stories told from such pictures as following: (Original stories without pictures serve well, too, to stimulate interest.)

Title	*Artist*
For the Squire	Millais
Listening to the Fairies	Bodenhausen
A perilous Passage	Coomans
Little Rabbit Seller	Meyer von Bremen
The Dice Players	Murillo
The Pet Bird	Meyer von Bremen
The Doll's Bath	Igler
Halt in the Oasis	Schreyer
The Little Scholar	Bouguereau
Can't You Talk?	Holmes
Happy as the Day is Long	Faed
Two Mothers and Their Families	Bouguereau
Want to See the Wheels Go Wound	Goodman
Lessons in Boat Building	Bacon
Inquietude	Olivier

and many others

Copies of these pictures have been obtained from the Perry and Cosmos picture companies.

LESSONS XIV AND XV

Playlet, "Before and After Flowering," by Philip Borister Marston, or the "Chinese Lantern."

THIRD TERM

The third term work is as difficult as is that of the first term. Habits have scarcely had time to form, and the break between first and third terms is often a decided handicap to the set of habits. Pantomime forms the backbone of this term's work, and through it the voice and posture drills are accomplished. Enunciation work continues in drills and exercises. Interpretation begins with wording of pantomimes and reading of narrative and dramatic poems. The pantomime is a correlation with the work of the English class—and the ancient history and includes such stories as Pandora, Minerva and Arachne, Philemon and Baucus, Apollo and Daphne, Cupid and Psyche, Pyramus and Thisbe, Echo and Narcissus, etc.

The Bluebird, by Materlinck, is used for pantomime and the words are studied in Act I, scene 1, and in Act IV, scene 1—when the children are awakened by Mummy Tyl.

The reading of Browning's Pied Piper; How They Brought the Good News from Ghent to Aix, Hervè Riel, The Incident of the French Camp; and The Leak in the Dike, by Phoebe Cary, and Nathan Hale, by Francis Finch.

The memory poems are chosen from the following: The Dream

Seller Man, A Song in Spring, by Thomas S. Jones, and Be Strong, by Babcock.

In every term the memory work aims to be a nature picture, a character ideal, or an æsthetic or patriotic appeal.

The work ends with a version of Edward Everett Hale's "Man Without a Country," prepared by the writer for the high school during the war years. It carries the patriotic appeal and in arrangement is suitable for presentation in the class room and by girls of this age.

FIFTH TERM

The work of body, voice, and enunciation is carried on as before, through exercise and drill. Ten or fifteen minutes at the beginning of the hour is found to be ample allowance of time. The work of the term is for body and mind freedom in verbal expression. "Friends" and "Opportunity," by Edward Rowland Sill, are interpreted. Scenes from Dickens or Eliot are acted out with words either studied by the students or suitably suplied by them.

The most interesting work, though, is the telling and reading of a short story. This method is original as far as we know. It has the advantage of giving the student the confidence of the book, and it frees her of the obligation to be book-bound. The pupil is instructed to read a story over until she is steeped in it, and can see the whole in a series of mental "moving pictures." She is to select such parts for reading as are better expressed by the author than she could do—but she is to omit such details of description or explanation as are unnecessary. The model used to illustrate the method is O. Henry's "Service of Love," or "The Gift of the Magi." The following list of short stories have been used and found excellent material for this purpose:

The Bishop's Silence—The Militants, by Mary R. S. Andrews.
Goliath—Two Bites to a Cherry, by T. B. Aldrich.
The Christmas Truants—Fanciful Tales, by Frank Stockton.
The Lady and the Tiger—The Lady and the Tiger and other stories, by Frank Stockton.
The Keeper of the Light—The Ruling Passion, by Henry Van Dyke.
The Green Door—Four Million, by O. Henry.
Sally—Old Chester Tales, by Margaret Deland.
A Gentleman of Japan and a Lady, in Madame Butterfly, by John Luther Long.
Monsieur Beaucaire—Booth Tarkington.
Wee Willie Winkie—Rudyard Kipling.

His Majesty, the King—Wee Willie Winkie and other stories, by Rudyard Kipling.
Effectual Fervent Prayer—Unknown Quantity, by Henry Van Dyke.
The Necklace, by Guy de Maupassant.
The Tenor—Short Sixes, by H. C. Bunner.
Zenobia's Infidelity—Short Sixes, by H. C. Bunner.
Xingu—Xingu and other stories, by Edith Wharton.
The Reward of Virtue—Ruling Passion, by Henry Van Dyke.
Adeste Fideles—Hillsboro People, by D. C. Fisher.
The Grasshopper and the Ant—Dr. Lavendar's People, by M. Deland.
Audacious Ann—The Clintons and Others, by Archibald Marshall.
The Third Ingredient—Options, by O. Henry.
et al.

SEVENTH TERM

Drill for posture, balance, ease, freedom and fullness of voice is continued. Exercises are both formal and incidental. Formation of vowels and consonants and difficult combinations and blends are practiced and reviewed informally through reading of prose or poetry. There is a close observance of individual difficulties which have been recorded and card catalogued from term to term. To develop the student's sense of appreciation of the dignity of the vernacular which is of supreme importance, we choose for interpretative work such narrative poems as Alfred Noyes' The Highwayman; James Russell Lowell's Jaffar; Leigh Hunt's The Glove and the Lions; Joachim Miller's Columbus; and through them we strive to encourage the students' delight in well-spoken English, which is our ultimate aim.

Such poems as Joyce Killmer's Trees, Japanese Lullaby or The Little Blue Pigeon, by Eugene Field, are memorized.

Dramatic reading forms the backbone of this term's work. To each student is allotted a play either of one or more acts. A list of plays which have been used is appended:

Cæsar and Cleopatra—Bernard Shaw.
Quality Street—Barry.
Nevertheless—Stuart Walker.
School for Scandal; Act II, Scene 1—Sheridan.
Jeanne d'Arc—Percy Mackaye.
Sherwood Forest—Alfred Noyes.
The Man Who Married a Dumb Wife—Anatole France.
The Golden Doom—Dunsany.
Pride and Prejudice—Mackaye.
The Good Men Do—Harvard Plays—George Baker.
Two Crooks and a Lady—Harvard Plays—George Baker.

Spreading the News—Lady Gregory.
Ulysses; Act III, Scene 2—Stephen Phillips.
et al.

In using the longer play, the student tells the plot until such time as she chooses to interrupt by reading a scene or a part of a scene of the play. In the one-act play, she may read the whole or a part, telling the plot where necessary for the understanding of the reading. Sometimes two students are assigned to a play, and one reads the beginning and the other takes up the play and reads the end. Susan Glaspell's Suppressed Desires has been thus treated. Sometimes a group of girls assigned to a single play, reads the play, each one of them becoming a character. But it is well not to do this at the beginning of the course since reading and acting must not be confounded, lest an attempt at the latter lead to inartistic reading. Usually as the work proceeds and becomes increasingly interesting, requests to study parts and act the plays out are not infrequent. Such plays as A Kiss for Cinderella and Quality Street, by Barrie, lend themselves to such treatment.

The final work of the term, if there is time, is the learning how to render several of the speeches of some characters of Shakespeare's invention adequately without ranting, with simplicity and sincerity, and a true understanding of the words (even though the style be so different from ours) of the character's mood and of the character himself.

THE PROBLEM OF SPEECH CONTENT

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PROFESSOR HUNT'S stimulating article in the June QUARTERLY on the problem of speech content has opened what should prove to be an interesting and valuable discussion. The indictment commonly made against courses in public speaking—that in them is taught the form, but not the substance, of speeches—would find ample support in most colleges and universities which offer speech work. The emphasis is almost everywhere placed on delivery and on the principles of speech organization. Content has largely been left to take care of itself. A common attitude among teachers of public speaking is, "It is not our task to teach economics, or sociology, or political science. We are interested primarily in teaching students to speak well, and to organize their material well." Let us grant at the outset that our *primary* interest is as stated. If it becomes our *sole* interest, public speaking is indeed a provincial field. We must recognize our responsibility to other fields of learning and to the interests of society at large if public speaking is ever to have any very advanced academic standing or to be of practical service. Professor Hunt summed up the matter when he said, "The problem of content . . . should be recognized and dealt with as an integral part of instruction in public speaking."

How to deal with the problem of content, while at the same time giving due attention to delivery and the principles of speech organization, is a question that well merits attention. In this paper, an attempt will be made to answer, in part, the following questions: "Why is attention to subject-matter necessary? How may the choice of subjects be controlled? How may the accumulation of speech-material be supervised? What methods of conducting the class will help to put emphasis on content, and stimulate interest in it?

I. WHY IS ATTENTION TO SUBJECT-MATTER NECCESSARY?

Let us consider several reasons for the importance of emphasis upon subject-matter.

In the first place, without supervision, students will choose subjects which will almost invariably be of a trivial nature. Their idea will be that almost any subject will do, so long as the formal principles of speech organization are used. I have heard speeches like these: "The arrangement of buildings on the campus," "Why freshmen should wear the class cap," "How the mocking-bird calls for its mate," "How to throw a forward pass," "What goes on in the locker room after the game?" "Go to convocation," "Do not bolt classes," "Attend the —— game," etc., etc.,—and then some people wonder why public speaking is not given high academic recognition!

The second reason is that during the course of five or six speeches, each student's speechmaking efforts are scattered among five or six utterly unrelated topics. The result is that no one of them is given a great deal of thought. Naturally, the treatment is superficial. The student waits until the day before his speech, or brief, is due, and then gropes desperately around until some possible topic suggests itself. How the speech is ordinarily prepared may best be left to the imagination. Even if the subject of the speech were worthy, the preparation would be poor; and even if each speech were well prepared, the result at the end of the coursse would be a scatter-shot one. The student would have dealt with topics so diverse that his intellectual gain would be negligible.

So much for the selection of subjects. On the side of the actual development of topics lies a still more cogent reason for guidance in speech-material. Over-emphasis on form has led to shallow treatment of content. If any sort of reasoning or evidence is said to be good, if only it carries out this or that principle of clearness of belief or impressiveness or action, can we wonder that there is little or no effort made to find material that is of *itself* good? Can we wonder that there is no attempt to get down to bedrock and discover that which is right and true? We simply have not trained student to *think*, in any real sense. And until we do thus train them, until we realize that public speaking demands knowledge and research just as does any other subject, we do not deserve academic recogni-

tion. We are teaching elocution, no matter how much Phillips or how much psychology we may know.

It needs to be stated and restated that students can learn to apply the principles of speech organization just as well when dealing with worth-while subjects as when discussing the sort of topics mentioned above. Triviality and superficiality in content are not necessary. Our great need is to stimulate serious investigation and worth-while discussion. Public Speaking will grow in importance and value as it succeeds in meeting that need.

II. HOW MAY THE CHOICE OF SUBJECTS BE CONTROLLED?

Obviously, control of the choice of subjects is the first step in securing better subject-matter. What kind of subjects shall we permit? To escape the evils of a program which skims over all fields of knowledge, it is necessary to make a more or less arbitrary decision as to the particular branches in which speeches will be encouraged. Here the judgment and tastes of the teacher come in to a great extent, but it seems to the writer that the type of subject which has the greatest *general* interest and importance, and is most in harmony with the needs of the day, is to be found in the field of the social sciences—economics, political science, and sociology. No doubt there are many who would prefer other groups of subjects—witness Professor Hunt's excellent suggestions—but it is difficult to conceive of another group which has an equal importance to all classes of students, or which is of equal significance in connection with the various public questions of the day. Since the scope of subject-matter must perforce be limited, the limitation should be drawn with a view to the greatest good for the greatest number. And all students. in their future positions, will have, or should have, a vital contact with some one of these fields.

Admitting that there is wide room for diversity of opinion, let us, for the sake of definiteness, accept the limitation suggested above. Let us decide that our speech subjects shall be drawn from social, economic, or political sources.

Now let us assign subjects to each student—and this is the heart of the whole matter—*so that each student will discuss but one general subject during the entire course.* In other words, the student's entire energies, insofar as they are devoted to the accumulation of speech-material, are to be devoted to a serious study of but one important problem. He is to present his problem in a series

of speeches for clearness, impressiveness, belief, and action. He is thus to avoid diffusion of his efforts over a half dozen miscellaneous topics; he is to gain a reasonably thorough knowledge of one question. The practice he will get in this study will acquaint him with the methods of getting speech material and of organizing that material. More, it will give him a real insight into the question he studies.

In assigning the term subjects, the instructor may well take into account the interests and preferences of the individual students. Through a series of conferences early in the course, it should be possible to assign subjects in which the students will take a real interest. Without attempting to provide an exhaustive list, let us examine a few of the possible topics. Take the general field of Public Finance—one of broad appeal. Some of the semester subjects that might be assigned are tariff reform, sales tax, excess profits tax, property tax reform, corporation taxes, excise taxes, the budget system, the German indemnity, cancellation of allied debts, and so on. Take the field of Foreign Trade—and where can one find more fallacious popular discussion?—and we find as possible topics ship subsidies, reciprocity, ocean shipping, the St. Lawrence canal project, coöperation in export and import trade, and the like. Take the labor question, and you have the open shop, arbitration, use of the injunction, and a host of others.

The great gain from such assignments would be that each student would be definitely scheduled for special investigation in a comparatively limited field, and that in that field he would be enabled to produce some worth-while speeches.

Here is a list of term subjects, selected at random from sociology, political science, and economics. It suggests more fully the type of subjects that could be assigned:

1. Open and closed shop.
2. Industrial arbitration.
3. Strikes in basic industries and their remedies.
4. Child labor laws.
5. Women in industry.
6. Labor unions and employers' associations.
7. Employers' liability laws.
8. Restriction of immigration.
9. Americanization.
10. Social service.
11. Housing.
12. Religious organization and the community.
13. Public health.
14. Public recreation.
15. Study of some one immigration group.
16. Problems in public opinion.
17. Rural education.
18. Problems in rural sociology.

19. Problems in urban education.
20. Education, national supervision of.
21. Consumers' coöperation. (England.)
22. Coöperative movement. (Europe.)
23. Coöperative marketing.
24. Municipal government.
25. The coal problem.
26. The railroad problem.
27. American merchant marine.
28. American foreign trade.
29. St. Lawrence canal project.
30. Excess profits tax.
31. The sales tax.
32. Property tax reform.
33. The single tax.
34. Our pan-American relations.
35. Philippine question.
36. Russian question.
37. German reparations.
38. Cancellation of allied debts.
39. India's movement for independence.
40. Irish situation.
41. League of nations.
42. Turkish situation.
43. Chinese situation.
44. Tariff reform.
45. Primaries and conventions.
46. Unemployment.
47. Regulation of trusts and corporations.
48. Radical movements in America.
49. Conservation of natural resources.
50. Mexican situation, 1910–22.
51. Our intervention in Haiti and Santo-Domingo.

III. HOW MAY THE ACCUMULATION OF SPEECH-MATERIAL BE SUPERVISED?

Obviously the next step, after term subjects have been assigned, is to see to it that each student makes a general acquaintance with his field, that he discoveres what the sources of material are, and that he decides upon the topics for his several speeches. To this end, he should arrange for two consultations, one with his public speaking instructor, and one with an instructor in the field from which his subject is drawn. He should prepare for these consultations by doing some general reading in his subject and by trying to decide what his various speech-topics might be. He might well come to consultation with a general bibliography and a provisional list of topics.

The subject of the consultation with the public speaking instructor would be to discuss his list of topics, and to arrange them in reference to the various general ends, from clearness to action. In the second consultation, the purpose would be to get a list of authoritative books on the subject involved, and to get oriented on the question as much as possible. The value of this second consultation would be great. In the writer's experience, men teaching in the social sciences have always been willing to give assistance of this kind.

To illustrate the progress a student should have made up to this time, let us suppose that he has been assigned to the subject of tariff reform. His list of speech-topics might run as follows:

Subject	*General End*
1. History of U. S. tariff laws . . .	Clearness.
2. Economic purpose and effect of tariffs	Clearness.
3. The tariff burden	Impressiveness.
4. Are protective duties now justifiable?	Belief.
5. Excessive control of tariffs	Belief.
6. American valuation system	Action.
7. Reciprocity with Canada	Action.
8. The dyestuff industry and protection .	Action.

Original Consultation with—Instructor in Public Speaking.
Second Consultation with—Instructor in Public Finance.
Authoritative books suggested—

Taussig, "The Tariff, Free Trade and Reciprocity."
Hunter, "Public Finance." (Chapter on tariff.)
Adams, "Finance."
Seligman, "The Shifting and Incidence of Taxation."

With such a beginning, the student might well proceed as follows:

1. Read two or three leading books in the field.

2. Read a reasonable amount of periodical literature on the general subject, and later, in preparation for the individual speeches.

3. (Requirement). Write to the appropriate governmental department, or private agency, for pamphlet material. (Pamphlet material should be insisted upon. It is often the most specific and valuable.)

4. Keep an adequate card index.

5. Hand in the brief for each speech at least a week before the speech is due. (Criticism should be especially close on the analysis of issues, and special consultations may be necessary to insure good analysis. The use of so-called "stock issues" should be prohibited.)

6. Use charts, pass around pamphlets, and make use of similar concrete material whenever possible.

7. Arrange with other students for a group rehearsal of each program. (The instructor should occasionally visit rehearsals.)

IV. METHODS OF CONDUCTING THE CLASS

We now come to the actual delivery and criticism of speeches in the classroom. We have made provision for such investigation and reading as would tend to promote thorough and competent discussion. Our final problem is how to conduct the class in order that emphasis may be put on subject-matter and interest in it aroused.

During the first few speeches, of course, much of the criticism

will deal with the technique of speech organization—on whether or not the speaker attained his general end, and how effectively he used the principles of reference to experience and cumulation. This technical criticism, however, could well be subordinated to criticism of content after the first few speeches. And even during the first speeches, the instructor might deal with the analysis of issues and students might be required to take down brief outlines of speeches.

During the latter part of the course, considerably more emphasis on content should appear. Several devices may be used to vary the method of criticism and to stimulate the interest of the class. Direct criticism by the instructor must of necessity continue to be prominent. His larger background requires that he guide the discussion more or less.

The "open forum" class has proved highly interesting. After a speaker has concluded, he remains on the platform and responds to questions from the floor. Another method is to call for two-minute impromptu speeches by volunteers. After several such speeches, the original speaker makes a three or four-minute reply.

The lively interest in these discussions, and their real value in developing student interest in public questions, cannot be overestimated. Students who at first show not the slightest interest in the questions they are required to discuss, state at the end of the term that they have gotten more real information out of public speaking than out of any other course on their program. Allowing for all exaggeration on their part, it is certain that in many cases the interest is sincere and the gain permanent. Students like the freedom of question-and-answer and impromptu discussions. Moreover, the nature of the previous preparation makes for more than superficial discussion, even in the impromptu speeches.

Somewhat apart from the actual conduct of the class in the matter of the type of periodical literature which students read. Needless to say, the average student is not acquainted with the more worthy publications dealing with public questions. His narrow background is one reason for the general superficiality of his discussions. The instructor in public speaking has an opportunity to interest his class in the more authoritative magazines, and it is an opportunity he should not neglect. If he can induce students to read regularly one or two standard periodicals, he will have done much toward fostering a vital interest in speech content.

CONCLUSION

To summarize: Instruction in speech content is necessary because of the general triviality of speech subjects and the superficial treatment usually accorded them. If each student is assigned a semester topic from the field of the social science and is guided in the accumulation of speech-material, better speeches will result. The class should be conducted in such a way as to put emphasis on content rather than on form. Whatever methods are followed, the guiding principle should be a narrow limitation of subjects and intensive study in one field. The general results of such a course should be:

1. Each student has gained a knowledge of some one public question.
2. Each student has had valuable training in investigation and analysis.
3. The class in general has gained an interest in public affairs.
4. Superficiality and scattered effort have been avoided.
5. The class has had exactly the same amount of training in speech organization and delivery as if no restrictions on subject-matter had been imposed.
6. The academic standing of public speaking has been raised.
7. The course has met its obligation to the public interest.

Such a program makes heavy demands upon the time and patience of the instructor. He must allow ample time for consultations, not only at the beginning of the course, but throughout the term. He will find it necessary to do a considerable amount of reading on current topics in order to be able to make intelligent criticisms. Finally, he may find it desirable to make, on his own initiative, a special study in some one field of the social research and investigation, and be able to speak with some authority in that field. The objection may be made that the instructor in public speaking has no time for such work, but if instruction in content is to be given a place in public speaking, there is no good reason why some teachers of the subject should not specialize in content. For those who do not care to specialize in English or psychology for their doctor's degree, the social sciences offer an inviting field. The presence of a few men who have attained distinction in economics, sociology, or political science might do much to raise the intellectual level of courses in public speaking.

THE GENESIS OF LANGUAGE

FLORINDA SOLOMONSON
Rockford, Illinois

ONE of the most interesting subjects we can find to study is this problem of the origin of language. It opens up many important questions, chief among which is, "Where would the human race be today if there were no speech?" What if there were no means of communication between men; how much would we learn from preceding generations, what kind of coöperation would we have, how could we let other people know our brilliant ideas?—which brings up the question, "Would we have any brilliant ideas, or even any simple ones?"

One of the most bitter discussions and arguments has been on this subject: "Did thought or speech come first?" Störring declares that the development of speech is relatively independent of the development of the other mental powers. He says that he has studied certain idiots who were quite proficient in speaking, but who were absolutely lacking in all other mental abilities. As far as I could find out, he is the only one who holds to this view. Other physicians and psychologists have had just the opposite experience. But even if it is true that certain idiots can articulate words clearly, we cannot call that speech—it is mere imitation.

On the other hand, we have the testimony of several of the ancient travelers and writers, notably Diodorous Seculus, and Herodotus, who tell of observing African tribes who lived together in a crude community and yet did not have a language. Upon observing these accounts more closely, we must admit that while these Africans were men (in form at least) they evinced no sign of ever having done any thinking. They were ruled solely by instincts, each member of the tribe living for himself, eating, drinking, sleeping, and procreating, the only community spirit being to unite with others of their kind to tear to pieces invaders.

We could go on indefinitely discussing this subject and getting nowhere, so I shall just quote from Levefer's "Race and Lang-

uage," page 3: "Does man think because he speaks or speak because he thinks? If by thought is meant the more or less durable impression produced in the brain by sensation, and the more or less conscious reasoning which gives rise to the action consequent on the impression, it is evident that thought precedes the vocal art which renders it. If thought becomes the labor of the brain, independent of the immediate impressions, working on sound symbols, retained by memory, elaborated by writing expressed or understood, substituted for sensations stored in recollection and analyzed by the mind, it is no less evident that language is not only the instinct, but also the forms and condition of thought. We shall see, moreover, that there exist intermediary stages between crude thought and elaborate thought, between certain languages and articulate speech. The second question is even worse formulated than the first. Man does not speak because he thinks. He speaks because the mouth and larynx communicate with the third frontal convolution of the brain. This material connnection is the immediate cause of articulate speech."

From the very begining of time people have wondered why man should be the only being to speak. The explanation adopted was that some great creator had chosen man to be especially favored and so had given him a language all "made to order." That is the story told in the Bible. God marshalled all the animals before Adam to see what he would do and he "called them all by name." The only way I can find to reconcile this with the general theory of progress is to suppose that this naming of the animals took place a long time after man was first put on earth, and after he had learned to differentiate between the various types and had further clearly enough grasped the difference between for instance, the elephant and the rat, to distinguish them to himself by a name. It is a question we shall just have to let go. We shall get farther if we proceed with the other theories.

If man is the only creature that can speak, he must have something the other animals lack. What is it? Briefly:

1. Vocal apparatus.
2. Ideas.
3. Need of communication.

To have only one of these things is not enough; he must have them all.

First of all, let us consider the vocal apparatus. That was in man from the beginning. We admit that it was not developed to perfection, but it was there latent. Without it there could be no sounds, no articulate speech. But that was not all that was needful. Think of parrots and mockingbirds; they had a vocal apparatus almost as perfect as man, and yet they developed no language. Why? They lacked ideas; they had nothing especial to express through speech. The mockingbird imitated all the other birds and was satisfied. The parrot spoke after it had been carefully taught, and then it used the drilled-in phrases indiscriminately. Vocal chords were not enough—thought had to direct the action of the speech organ.

What if man had wonderful thoughts and could not express them? Would they be of any value to other people? Sometimes we see animals, especially what appear to be particularly intelligent horses and dogs, act as if they were trying to tell us something; but they are hindered by the inability to make articulate sound. Ideas are not enough.

If man now had his ideas and his vocal organs, but was all along and had no one to be interested in him, how far do you think he would get in the formation of a language?

It is sometimes stated that the desire to speak is innate in us all—that children coo and crow and gurgle just for the joy of it, that the exercise of the vocal organs gives them a pleasurable sensation. It is also said that when a man is under great emotional stress, he gives vent to his feelings by sounds—a lonely fisheman who lands a big trout exclaims, "Ah, that was a beauty." In that latter case, he is merely using the words he has been taught to use in associating with people. If this fisherman were left on a lonely island for twenty years, would he still speak to himself? If he did, would it be in whole sentences, or merely by sounds? Actual cases of shipwrecked sailors who have been alone for years show that they seem to have forgotten to speak—there was no one to hear.

If we now take our cooing baby and take him away from all people, where no one will make a response to him, would he continue to make sounds to express his feelings? Maybe, and again maybe not. You know that a small baby will cry becauses it is tired or hungry or cross. If an admiring relative rushes to pick it up at the first squawk, that child will continue to cry harder and harder

every time it is uncomfortable. If, however, no person responds, if no one receives the communication, the child quiets down and makes the best of the situation. So it would be with man. Granted, however, that he would even alone continue to make sounds expressive of his stronger emotions, would he ever go to the trouble of modifying and adding to these sounds to make words? It is extremely doubtful. It would be such a waste of energy, for there would be no one present to appreciate what he would do and to make response to him. And man does seem to need appreciation.

If you now take two cooing babes and put them away from everybody, you will find that they develope some method of communication with each other. They form at least a rudimentary language. This answers the question: "Did society or language first come into being?" Society did; for without that no language would have been needed. It must also have been this way with the invention of tools; crude ones were invented (rather stumbled upon by chance) and then named. After they had been named and used by society as a whole, they were improved and modified; other uses were found for them; more tools were made, named, and so on indefinitely.

We have never been able to observe the development of language in any race; all we have been able to do is to speculate. And of that much has been done. I shall present briefly some of the most common theories of the genesis of speech.

1. The Theory of Gesticulation.

It has been found that children react to gestures and facial expression much sooner than they do to words, just as they indicate their desire by motions before they do by words. Studies of animals and primitive peoples all show that they communicate with each other by means of gesture or grimace.

Let us take the grimace first: imagine that two men went out food hunting and found some bitter berries. One tasted of them, and as soon as he got them into his mouth, his face involuntarily screwed itself up, he spat out the berries, and in so doing made a sound like "Puh." The other early man watched this performance uncomprehendingly, tasted the berries and did the same thing. Immediately he knew how the other man felt. The next time the man tasted the berries and made this grimace and accompanying sound, the second savage knew enough not to taste them. They

had had a common experience and had learned to communicate it to each other.

Now take it that these two men are out berry gathering in a big wood; one is at each end of a clump out of sight of the other. The first one is not having much success, but he hears the second one breaking twigs and pulling off berries. He moves toward him and suddenly he hears this sound, "Puh." He remembers the other occasion on which he heard that same sound, knows the berries are bitter and then seeks some other place.

If you were in a strange country where you did not know the language and saw something you wanted on a shelf in a store, how would you indicate what you wanted. By pointing, of course. If you looked around the store and could not see what you desired, what would you do? Try to show the proprietor by gestures. If it was a handkerchief you needed, you would make the motion of wiping your nose or your eyes. That is what savages do. They elaborately pantomime their adventures, desires, o rneeds. As their friends are able more and more easily to comprehend what they are "saying," they lessen the gestures until they have merely a rudimentary representation. That is what we have in the sign language of our deaf and dumb people.

Practically all authorities are agreed on the universality of gestures and grimaces as part at least of the early language of man. (We are using the term "language" as Hutson does in his "Story of Language," where he says: "Language is any mode of communication between beings who can mutually understand each other.") But when it comes to deciding how spoken language got its beginning, there is a wide diversity of opinions, as is shown by the following theories.

2. The Ejaculatory or Interjectional Theory.

When man is laboring under great emotional strain, he gives vent to sounds of various kinds. These are merely involuntary reflex acts, quite as unpremeditated as breathing. It has, therefore, been argued that such cries will not be noticed, because the individuals uttering them would be under too great a nervous tension to be aware of anything except the action. That may be, but Noire gives what seems to be a good explanation of how these reflex sounds got to have a meaning. It has been partially explained under the gesticulatory theory, but we shall try to make it even a little clearer.

We must remember that men lived together in rude tribes even before the origin of language, and that the members of these tribes used to unite against common foes. When fighting, each side would give war cries quite automatically. Imagine, if you can, a girl (or some con-combatant) who sees a crowd of wild men rush over a hill, give a mighty war cry, and attack her people. After a struggle, they are repulsed and slink off. Can't you imagine that their cries would leave an indelible impression on all who heard them?

Now suppose that this same girl is out in the woods and she again sees those savages approaching her tribe. The visual centers of her brain stir up the auditory centers (so she imagines the cry of these savages), which in turn communicate with her motor speech centers. When the girl rushes into camp, she merely gives the war whoop of the other tribe. Instantly this auditory stimulus awakens other associations, and the tribesmen know who is approaching and for what purpose. From that time on, that war whoop is used to designate the unfriendly tribe.

There is another explanation as to how these ejaculations could have been associated with meanings. It supposes that men have reached that stage in society where they could work together for the common good. If they were all lifting a great log, they would begin to breathe deeply and give a little grunt at each special shove upward. After a while, that word would mean, "Lift." It was the same with other things. Slowly, but gradually, the language grew.

The objection to this theory is that it is too limited in its scope. It provides for the expressing of emotion, for cries of allurement, warning, and war; but it neglects the naming of objects or the formation of nouns.

3. The Imitation Theory.

The originators have based their formulations on the observations they have made of children, who name objects by the sounds uttered by them. Thus a train is a "chu-chu," a dog is a "bow-wow," a sheep is a "baa-baa."

In addition to these examples, they have noted the onomatapoetical nature of our language. For instance: "squawk" of a chicken, the "murmur" of the water, the "rustling" of the leaves, the "quacking" of a duck, the "splash" of the stone, all suggest the sound made by the object.

Max Mueller says that this is a very pretty theory, but that

these onomatapoetical words are fairly recent additions to our vocabulary and are derived from roots that have no relation whatsoever to the sound.

Lefevre, on the contrary, believes in it and proves that the word "cock" comes from the Sanskrit "kukuta," which certainly imitates the sound made by the animal.

4. The "Ding-Dong" Theory.

This is Müller's theory. He believes that in every being a peculiar, typical sound was planted; that originally in man there existed a copious phonetic world, a real spring-time of speech that tunefully responded to the impressions of reality. This may be so, but to me it does not seem to explain anything as it fails to show where this world of sound passed into man, or how man came to apply it to things.

Is it very presumptious, I wonder, to set forth my own opinion? It is nothing new at all. It is merely a combination of the various theories that I have previously mentioned. Here are the main points:

1. Man was a social being who gathered with others of his kind and formed a rude society.

2. He felt the need of communication with his fellow-men. This was a product of will.

3. He used gestures and grimaces; at first these were very crude, but they became very elaborate. Finally they were simplified to mere representations. There was generally some kind of a sound connected with them (involuntarily).

4. Under the stress of great emotion, man uttered reflex vocal sounds that were understood by other individuals who had had the same experiences.

5. These sounds were for the most part guttural vowel sounds, which could be varied in meaning slightly by intonation, repetition, or increased volume.

6. The earliest words were monosyllables, but with use these lengthened for the sake of emphasis or comparison.

7. As man became more observing he noticed that one object differed from another. He named each by some characteristic *mark* —from the sound, if it had one that could be imitated.

8. After man had named the specific objects, he applied the same name to other objects that belonged to the same class, or had

the same mark. Thus, every animal that bleated was a "baa-baa" or sheep.

9. In the beginning every word was a sentence: "Fight," "Come." There was no inflection.

10. It is impossible to tell if nouns or verbs came first—the same word was used for both. Thus, "cave" comes from the Sanskrit, "ku," to hide.

11. As time went by these early words were used as roots from which related words were formed. The more words man had, the more ideas he had; the more ideas he got, the more words he formed. The finer the distinction was in one field, the finer it became in the other.

12. Language has become an extremely complicated and highly inflected affair that is growing every day.

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EDITORIAL

THE ANNUAL CONVENTION

The next annual convention meets in New York, December 27, 28, and 29, Wednesday, Thursday, and Friday. The Hotel Astor, which is in the heart of the theatre and shopping district, will be the headquarters. Every effort is being made to provide a helpful program. You will wish to attend, so make your hoted reservation early.

The Eastern Public Speaking Conference will unite with the National organization. This joint convention will offer the opportunity of becoming acquainted with a larger circle of colleagues.

The convention will be arranged so as to provide ample opportunity for all fields of interest. The first morning and the last day will be given over to programs for the convention as a whole. The first afternoon will be set aside for sectional meetings devoted to high school, normal school, and college problems. The second day offers the most distinguishing feature of the convention as far as arrangement is concerned. Heretofore each special division of interest, as public speaking, dramatic interpretation, and speech correction, has felt an inadequate opportunity to discuss its special problems. So the whole second day will be given up to meetings of separate sections, one for public speaking, one for dramatic interpretation, and one for the problems of speech disorders. The program of the last afternoon will be esecially attractive. Four well-known members of the Association have already accepted places upon the program.

The secretary, Miss Rousseau, has been getting information on reduced railroad rates. When you buy your railroad ticket, be sure to ask for a receipt and a "convention reduced rate" printed form. If three hundred persons attend the convention your receipt and reduced rate printed form will entitle you to reduction of fare on return trip.

The first of December I shall mail multigraphed letters to all members of the Association, containing latest convention news and a list of the plays scheduled for that week of December in New York. I have been urged by theatre managers to recommend early ticket reservations for plays, as the last week of December is the big theatre week of the city.

Write me at Iowa City, or the secretary, Miss Lousene Rousseau, 421 Sterling Court, Madison, Wisconsin, should this announcement be inadequate in answering your interrogations.

GLENN N. MERRY, *President*

THE BASIS FOR MEMBERSHIP IN THE ASSOCIATION

Proposals are afoot looking toward a change of basis for membership in the National Association. For such a change there seems to be much warrant. It seems a bit incongruous that for the payment of one dollar a subscriber to the QUARTERLY JOURNAL should be proclaimed member *in pepetuo,* with rights, privileges, and hereditamants never to be possessed by those who also subscribe, year after year, but who do not pay this dollar. Payment of such a nominal sum seems a rather meaningless basis of division between the sheep and the goats.

One who joins the Association on this basis gets too much for his money; rather, those who do not elect to join are too much deprived. Granted that it is a simple matter, paying the dollar, and that any one who cares can be where he wants to be; yet the fact remains that this payment comes almost always at a time when it is hardest to bear, at the time of initial subscription to the JOURNAL; and as a consequence the privilege is too often passed by and never again seized. There are about twice as many subscribers to the JOURNAL as there are members of the Association; the two lists might easily be synonymous.

A proposal is in the making to provide some system of "graded" memberships; the grading being presumably upon a basis of size of contribution to the Association or participation in its affairs. If such a scheme can be worked out it has obvious advantages. Chief among these ought to be the bringing of all subscribers into the Association as members.

Probably the next annual convention, at New York City, will see concrete proposals made to expand our membership roll.

CONTENT—AND CONTENT

The editor has had communication with half a dozen members of the profession this summer and fall on the subject of *content* as it applies to the problem of teaching Speech, or Speaking. The subject seems to be in the air. Evidence exists that the matter will come upon the floor of the convention in New York City Christmas time. It is no doubt a most opportune subject and pregnant with possibilities—of agreement and, of course, difference.

Out of the communications that have come to the writer one point seems to need a little clarifying. Whatever discussion may arise, may we not express the hope that this particular point will be cleared up and kept clear. It is the very primary matter of what is meant when the word *content* is used. It seems to have two well-defined meanings. We speak of the "content" of a speech; in this current number of the JOURNAL is an article on that matter; another appeared last spring; and this meaning is full of interest to us all. The issue of what is to go into a speech as "content" has been shown by these articles to be very important indeed.

The other meaning of the word *content* has a more technical significance, particularly in circles academic; in this sense *content* means the subject matter studied in an academic discipline; the stuff that goes into a course or curriculum to give it status as a subject fit for collegiate study. So there are those who find it not always clear what is meant by this word when used in discussions of the problem of how best to teach Speech, or Speaking.

It so happens that in general those who insist most earnestly that we get "content" into the speeches students are taught to deliver, are those most fearful lest courses in "delivery" have not the right amount of curricular content for academic respectability. So to them the word *content* is pretty close to focal in their educational meditations. To them we are genuinely indebted for calling attention to this most important concept.

Assuming that there can be very little difference of opinion as to the value, even the primacy, of insisting that student speechmakers be taught how to deal with worth-while ideas, it would seem that the injection of the other meaning of this word into our discussions is the point most likely to create an issue. What constitutes a dignified "content" for courses in Speech, or Speaking?

Granted that teaching young people how to fill a speech with stout "content" makes good "content" for a college course, how much curricular dignity is there in teaching the sort of *course* "content" involved in teaching the principles of delivery; of form; of platform methods and manners; of voice and action? There are those who say that this latter "content" is unworthy, thin, even cheap. One man has written that he would just as soon mine coal as teach delivery. Others seem to imply that the man who teaches so weak a subject is not worthy to sit in the counsels of college and university teachers.

Yet there are many, very many, in fact, who feel no derogation of their academic dignity in teaching delivery. Their defense, if any, must come from their willingness to show that their subject holds enough curricular "content" to deserve a place beside a course that teaches how to fill a speech with good, rich speech-making "content," or a course in mathematics or history or reading several hundred pages of literature. The defense must come in terms of academic values. Stated at its best it is about like this: the curricular value of courses in delivery lies in the fact that such courses deal primarily with *meanings;* and that the teaching of valuable and interesting meanings is quite the best thing that any curriculum can do. No one can really teach students how to use their communicative powers effectively for speaking well—delivery —without teaching them throughout *how to bring out meanings,* and meanings that are peculiarly significant to society and to the individual. Of the deepest social and personal consequences is the matter of carrying one's proper and full meaning in communication. The teacher of delivery is likely to be willing to say that in teaching others how to *carry* meanings effectively, and even with charm and beauty, he is on an educational "content" plane quite as high as one who teaches them how to *find* meanings to serve as "content" for their speeches.

It is all a very pretty distinction and worthy of some careful thought. Won't someone lucubrate on the subject and speak his mind to the convention or to the readers of the QUARTERLY JOURNAL.

THE FORUM

MINUTES EASTERN PUBLIC SPEAKING CONFERENCE 1922

BR. BONAVENTURE THOMAS
Secretary-Treasurer of Eastern Conference

THE thirteenth annual meeting of the Eastern Public Speaking Conference was held at Pennsylvania University on Monday and Tuesday, April 17th and 18th, 1922.

MONDAY, APRIL 17th

MORNING SESSION

The Conference was called to order by President John Dolman, Jr., of Pennsylvania, at 10:40. After appropriate introductory remarks, he introduced Acting Provost Josiah H. Penniman, LL.D., of the University of Pennsylvania, who tendered the members of the Conference a most hearty welcome. He congratulated and encouraged them in their work in their chosen field, and drew from personal experience the evidence calculated to demonstrate the immense practical value of Public Speaking as a subject in the college curriculum.

Address: "The Department of Speech and the College Curriculum," by MISS MARY B. COCHRAN, Vassar College. Miss Cochran stated at the beginning that she was not going to deliver a speech or read a paper, but rather to propose a few questions for discussion. Her questions were calculated to elicit an expression of the Conference on the means to be adopted in securing proper academic recognition.

Open discussion by Drummond, Smith, Merry, and Thomas.

Address: "Problems of Speech Training in the Normal Schools," by DR. ALBERT L. ROWLAND, Director of the Teachers'

Bureau, Pennsylvania State Department of Public Instruction. He dwelt on the inestimable value of good speech on the part of teachers, and discussed desirable voice qualities for the latter.

Four set discussions were in order by members of the faculty of State Normal: Miss Cora Everett, West Chester, Pa., acknowledged the excellence of Dr. Rowlan's program, but insisted that to work it out experts in voice training are needed.

Miss M. K. Hill, Bridgeport, Mass., suggested courses in music appreciation and poetry reading as helpful.

Miss E. G. Kuhn, Trenton, N. J., agreed with the preceding speakers.

Open discussion by Bromley Smith, Henry W. Smith, Gordon (N. Y. U.), Thomas (Manhattan), Richardson (Md.), Miss Edith Burford, Miss E. L. Sprouls, Luch (Lehigh).

ATEFRNOON SESSION

President John Dolman introduced Dr. Paul M. Pearson, Director of the Swarthmore Chautauqua. His address was, "The Work of the Swarthmore Chautauqua." The speaker outlined in an entertaining manner the history, development and present activities of the Chautauqua and answered to a question put to him by Henry W. Smith, of Princeton, that *Peace* was the dominant public question as reflected by that body.

Address: "Gesture in Public Speaking," by HENRY W. SMITH, of Princeton. He said gestures spring from the imagination and feeling or emotion—they come naturally when the speaker has the clear-cut image before him. He illustrated the various types of gesture in great detail, emphasizing the important feature—facial expression.

Open discussion by McKie, North Carolina; Thomas, Manhattan; Miss Cochran, Vassar; Marshman, Wesleyan; and Luch, Lehigh.

The Smith-Dartmouth Debate was to have been discussed by Miss Elizabeth Avery, of Smith College, and J. A. Winans, of Dartmouth, but this was impossible, due to the absence of both parties.

President Dolman asked for a report of the Committee on Time and Place of the Next Conference Meeting, as Dr. Merry was desirous of getting this information the same evening.

Mr. Drummond, the Chairman of that Committee, reported

that it was of last year's expressed sentiment and accordingly recommended that this Conference hold a joint meeting with the National Conference when that body meets in New York City during the Christmas holidays next winter. The Committee further recommended that President Dolman serve as delegate of the Eastern Conference to the National, working out the details of the position the former is to occupy in the meeting to mutual satisfaction. It was moved and seconded that the report of the Committee be adopted as presented. Motion passed without discussion.

Mr. Drummond moved that one session of the joint meeting be conducted by the official of the Eastern Conference, this arrangement to be completed by the delegate, Mr. Dolman. After some discussion, Mr. Luch suggested that the original motion be adopted as a suggestion—a recommendation and expression of the sentiments of the Conference regarding the joint meeting. The motion was so passed. Mr. Drummond moved that the New England P. S. Conference be invited to join the joint meeting next winter. Motion carried unanimously.

President Dolman assured Dr. Merry that the Eastern Conference would do its share and be well represented at the forthcoming meeting. He also announced the Committee on Nominations: Mr. McKean (Union), chairman, Mr. Smith of Princeton, and Miss Adams of Lebanon Valley, to report at business meeting the following day.

Address by HOYT H. HUDSON, Cornell—"The Field of Rhetoric," a sequel to last year's paper on the same subject. Mr. Hudson declared that academic standing can only come by spreading knowledge of what the field is that we are covering.

Open discussion by Hicks, Thomas, Drummond, and Marshman.

Motion to adjourn carried at 5:50 P. M.

TUESDAY, APRIL 18th

BUSINESS MEETING

Called to order by President Dolman at 9:35 A. M. Mr. H. H. Hudson appointed secretary pro tem. Minutes of 1921 business meeting read and approved. Report of the treasurer read and accepted. Report of Committee on Time and Place made Monday (see minutes of afternoon session, Monday, April 17th). Reports of the Committee on Nominations as follows:

For President—Everett L. Hunt, Cornell University.

For Vice-President—Myron J. Luch, Lehigh University.
For Secretary-Treasurer—Rev. Brother B. Thomas, Manhattan College.
For Member-at-Large—John Dolman, Jr., Pennsylvania University.

Report adopted and nominees declared elected.

Report of the Committee of Resolutions contained an expression of gratitude to Dr. Penniman, of Pennsylvania, and the retiring officials of the Conference, together with an expression of regret at the enforced absence of Miss Elizabeth Avery, retiring Secretary-Treasurer. The chairman suggested that the secretary send copies of the resolutions to the absent members and others mentioned therein.

The report was adopted. Motion to adjourn the business meeting was carried at 10:00 A. M.

MORNING CONFERENCE SESSION

Address on "Literary Study as a Preparation for Oral Interpretation," by MR. FRANK H. LANE, University of Pittburgh. Mr. Lane stated the benefits derived from the correct expressive reading of good poetry and prose.

Open discussion by Marshman, Hunt, Thomas, H. W. Smith, Miss Jackson, and Hudson.

Address: MISS EDITH BURFORD, of Ohio Wesleyan University, on "Fundamental Principles in the Vocal Interpretation of Literature." Miss Burford explained the courses in interpretation given at Ohio Wesleyan, in sequence leading up to expression of dramatic literature. She also gave suggestions for preparing programs for reading.

Open discussion by Marshman and McKie.

Address: "Improving Speech by Correlation and Coöperation," by Brother BONAVENTURE THOMAS, of Manhattan College. He claimed that to assist in overcoming the defects, especially in the "matter" of the students' public speaking with more facility, the other departments and their respective professors should be ready and willing to assist the individual student, by special attention when possible and to assist the department of public speaking in general by adopting certain means which he indicated.

Open discussion by Miss Cochran, Marshman, Luch, and Bromley Smith.

Address: "Impression and Expression," by HORACE G. MCKEAN, of Union College. Mr. McKean declared it to be unwise to divorce "content" and "form." Preparation for Public Speaking is gathering impressions from as many sources as possible, so as to be able to give proper expression to them in speech.

Discussion by H. W. Smith, Merry, Richardson, Miss Cochran, Marshman.

AFTERNOON SESSION

President Dolman called the meeting to order at 2:15 P. M. He introduced Dr. Clarence G. Child, Professor of English Language and Literature at Pennsylvania—a guest at the Eastern Conference meeting, who gave an address on "Standard English." It was a most interesting and gratifying discussion on standard pronunciation in relation to philology and phonetics.

Open discussion by Dr. Merry, Bromley Smith, Miss Cochran, Mr. Borden, Mr. Luch.

Address: "A College Course in Dramatics," by MISS RUTH JACKSON, of Pennsylvania State College. It was an outline of the nature and method of teaching college dramatics; of interest alike to coaches of plays as well as those taking the work for culture.

Discussion postponed until after the following address:

Address: "Dramatics at Wellesley," by MRS. ELIZABETH P. HUNT, of Wellesley College. Mrs. Hunt discussed this subject from point of view of the director who had to contend at times with the hostile attitude of other departments.

Open discussion of both preceding papers by Hicks, Bromley Smith, Miss Everett, Miss Cochran, and President Dolman.

Round table discussion: "Should Declamation be Abolished?"

Adjournment at 5:15 P. M.

NOTE—Minutes compiled from records taken by several appointees in the absence of Miss Elizabeth Avery, by Brother Bonaventure Thomas.

NEW BOOKS

Contemporary One-Act Plays. Compiled by B. ROLAND LEWIS. Charles Scribner's Sons, New York. 1922.

This is another collection which appears "because of an increasingly large demand for such a volume." This one includes eighteen plays, comedies, tragedies, farces, and melodramas, and is a good selection, much better than some others which are available.

The plays included are: "The Twelve-Pound Look, by Sir James M. Barrie; "Tradition," by George Middleton; "The Exchange," by Althea Thurston; "Sam Average," by Percy Mackaye; "Hyacinth Halvey," by Lady Augusta Gregory; "The Gazing Globe," by Eugene Pillot; "The Boor," by Anton Tchekov; "The Last Straw," by Bosworth Crocker; "Manikin," by Alfred Kreymborg; "White Dresses," by Paul Greene; "Moonshine," by Arthur Hopkins; "Modesty," by Paul Hervieu; "The Deacon's Hat," by Jeannette Marks; "Where but in America," by Oscar M. Wolff; "A Dollar," by David Pinski; "The Diabolical Circle," by Beulah Bornstead; "The Far-Away Princess," by Hermann Sudermann; "The Stronger," by August Strindberg.

E. C. MABIE

The Drama and the Stage. By LUDWIG LEWISOHN. Harcourt, Brace & Company, New York. 1922.

It is the custom of the dramatic critics to gather together from time to time their scattered "studies," give them an appearance of orderly classification, and publish them in book form under a title which might cover a multitude of faults, virtues, etc., theatrical. Winter, Towse, Eaton, Hamilton, Nathan,—all have been guilty. Now comes another, Ludwig Lewisohn, heralded by his publishers in the old strain as "one of the best known dramatic critics of this

country," with a volume entilted comprehensively, *The Drama and the Stage.* Like his fellows, he labors under the assumed obligation of giving unity and coherence to a book in which he has lumped bits of material written at thirty or more odd occasions and times with as many immediate purposes. Sometimes such a critic tells us that his "studies" have been "diligently revised and rewritten," but Mr. Lewisohn assures us that his book is "desultory only in appearance," that there is throughout the book "a theory of both the drama and the theatre that is coherent."

However, this book like others of its type serves the excellent purpose of giving permanent form to whatever may be of lasting value in contemporary criticism; and also makes available a sufficient amount of compact material to enable readers to discover the peculiar point of view, prejudice, the egoism and bias which color the printings of the critics of the theatre. And Mr. Lewisohn's likes and prejudices are clearly evident. He thinks the "theatre of today is being killed—by the theatre. Revolving stages, subtle lights, elaborate scenes are in their right order beautiful and useful things. They become a menace when they cause it to be forgotten that the platform is the platform of the eternal poet struggling with the mysteries of the earth.—Any dialogue that has dramatic life can be acted on any stage. A born dramatist can write drama without ever having seen a theatre." Mr. Lewisohn thinks Gordon Craig's theories have been treated far more gravely than they deserve. He doesn't like the fantastic strain in dramatic literature. "It is a fact," he says, "that the ventures of the insurgent theatre and of the art theatre have constantly come to grief through their cultivation of the over-refined, the exotic and the fanciful." To him a bill of one-act plays is a source of "somewhat frail and artificial pleasure." He points out that although the output of one-act plays has been very large they have lacked richness, vitality, strength. "Nowhere is there a sense of that impassioned fusion of impulse and form which alone makes art.—Our young writers have been too much concerned with technique and too little concerned with their minds. The wide dissemination of technical instruction has persuaded persons to write plays whose inner equipment sufficed for a family letter. The published plays of the Harvard Workshop display the same emptiness and technical dexterity."

Mr. Lewisohn is a lover of the vigorous, the truly realistic in

the theatre; he like drama "that is profoundly implicated with permanent qualities of life and art." "The immediate practical problem is." he says, "to work towards a condition of our theatre and its audiences in which Shakespeare and Sheridan, Galsworthy and Shaw will be as gladly and as widely heard as Moliere and Goethe, Ibsen and Hauptman, Hervieu and Schnitzler are heard in their respective countries." "The wandering comedian," he says, "belongs to a dying race.—If ever we are to have such again, they must be more like Vachel Lindsay in the days when he chanted his rimes for a supper and a night's lodging. They must flee the hot atmosphere of the scented studio and the little theatre and all contamination of experts in the decorative arts. A platform, a passion, a burning thought and youth—these are their only needs. Perhaps some day a group of young collegians—instead of drifting to schools of acting or 'arty' cliques will take to the road and act both Shakespeare and Ibsen on the main streets of towns and villages and redeem hungry souls from the toils and graces of the stars of the 'Realart,' the 'Metro,' and the 'Universal'."

If you are a believer in the new stagecraft and an admirer of Gordon Craig; if you like the romantic, the fantastical, and the exotic in the theatre; if you dote on students who write one-act plays; if you are one of those college professors from the West or Middle-West who occasionally lecture to Drama League centers, such an one as this New York critic calls "one of those forlorn children of light—within our gates," you will want to read his scrap book. It will help you to keep your balance.

E. C. MABIE, Iowa City, Iowa

The Exemplary Theatre. By HARLEY GRANVILLE-BARKER. Little, Brown & Company, Boston. 1922. Pp. 270.

Mr. Granville-Barker's new book, *The Exemplary Theatre,* presents the best discussion of an educational theatre program of which I know. He sets out to discover the true basis of the theatre's use to society, the basis upon which the theatre of the future must be built. The central thought in the argument is that the true basis is an educational one, that the ideal theatre must be a "living unit" of society, and "intimate part of the people's life," "as much their own as is their church or their club." "This book is a plea for the recognition of the theatre as an educational force. It is addressed

mainly to people whose present interest in the theatre is at best perfunctory." Coming from a producer of standing in the professional theatre, the argument will carry weight with those upon whom pressure must be brought before adequate facilities for the study of theatrical art are provided in American universities. I found myself wishing that the author had not written his first chapter in the form of a dialogue between "The Man of the Theatre" and "The Minister of Education." The argument would be more forceful had the author written in the same straightforward manner which he uses in the chapters that follow. But that reaction results because I want some of the things he has said thundered into the ears of certain educational administrators.

Perhaps I am too enthusiastic. I have read the book with the eyes of a teacher whose energy is given to an effort to establish in an American university an exemplary theatre in many respects similar to the one Mr. Barker describes. Perhaps I agree too much with his general point of view. You should be warned that the author himself makes what practical men of the commercial-professional theatre would designate the most serious adverse criticism of the book. It is "castle-building from foundation up." "The book's concern is to establish a point of view of the theatre. And the best of the point of view is that it overlooks difficulties."

But, let me sketch brifly a part of the author's program so that, if possible, I may induce you to read the whole book. Mr. Barker starts with the idea that the theatre is a social and an educational institution. He discusses at length its possibilities and terms it "one vast missed opportunity." But, he says (and those who have been holding certain standards of the professional stage before students as goals of achievement will read carefully), "It is not to the professional theatre that the educationalist can be expected to turn for advice.—For, in England at least, the art as a whole is neither studied, practiced, nor appreciated even by its professional devotees with any sustained intelligence.—The modern professional stage does not even ask for recruits deeply studied in the art of acting.—And as for the cognate arts, which the theatre blends with its own, of literature, music or design, the recruit is not expected to be more than conversationally aware of their existence." If the educationalist is to give the theatre "any other place among the studies of older pupils than that of a semi-recreational subject,

he must be brought to consider it in terms for which acting and the theatre, as England" (and let us insert also, as America) "now knows them, provide no interpretation." Finding that neither the "anatomical methods of the scholar" nor the "exhibitive methods of the actor" serve his purpose, Mr. Barker concludes "our system of study, then, must center in a theatre—an exemplary theatre," not merely a place of entertainment where plays are produced, but an institution where plays are kept alive—"a library of drama," and a "place for the study and development of dramatic art."

"And though we start, quite legitimately, form a conception of the theatre as school, this by no means rubs out, but should rather enhance, the more entertaining uses of it.* * * The theatre, in fact, to be exemplary, must exemplify its teaching; it must produce plays. It does not follow that all students need pursue the courses to this actual end, and specialize as actors, playwrights, producers, and the like. Our theatre, as school must be a thing of much wider comprehension than any existing school of the theatre. Nor could we get what we wanted simply by adding fresh subjects to an accepted dramatic curriculum, nor by turning any existing theatre into a school. Every theatre and school today is involved in a vicious circle of narrowness—let it even be brutally said, of incompetence—that must be broken before the wider circle can be begun."

Interestingly enough, when the author begins his "castle building" for the theatre as school, he finds his first parallel in one of the great specialist schools of the University of London, such as the School of Economics or the School of Architecture. He demands for his school a building with two fully equipped and actively working playhouses, with classrooms, lecture theatres, and the equipment necessary for specialized work. He all but demands a university education as a prerequisite to work in the theatre! "Even for students of university age," he says, "the curriculum must deliberately discourage any neglect of more general education. Close specialization should in any case be in the nature of post-graduate work." "Though the school must specialize even to the extent of directing all its plans of study toward the culminating point of the fine production of a fine play, yet its claim to recognition is that not only is the base of the pyramid to be broadly educational, but that, at any stage of the building, work of quite general usefulness may be found."

The backbone of the school's work, according to Mr. Barker's plan, would be the "coöperative study of plays," conducted more on the lines of a seminar than of a class, with the aim of bringing

players to a common understanding of the play, to an appreciation of the possibilities of bringing it to life by a selected body of interpreters." Through these seminars for play study Mr. Barker would accomplish much of the preliminary work of the school.

To keep students from premature achievement, Mr. Barker would not permit students to act during the early period of training. He would discipline their enthusiasm. He would not permit "the rehearsing of plays by callow student leads; to the teaching, moreover, not of principles of acting, but of its practice—or rather of its practices and too often only of its tricks. Something of this sort is unavoidable when any teacher begins to show pupils 'how to do it;' and sooner or later every teacher will. But even without supervision the student, too soon occupied with effect, neglects cause; and has not the patience, has not the equipment to work through the slow process of interpretation, but takes short cuts to what he thinks ought to be the result, becomes imitative and impersonative merely, and begins to develop a machine-like efficiency." The productions of the two playhouses are conceived to be an integral part of the institution,—they form the apex of the pyramid of the school's work. To the productions of the playhause, students would be admitted in their last year.

And Mr. Barker would "drive these young people hard—against all the more troublesome parts of the business. Let them break their shins, so to speak, and spoil their strength over voice production, elocution, dialectics, eurythmics; over the principles of play writing; upon analytical criticism, theatrical history, the history of costume, costume designing, scene designing and making and painting; not to mention fencing and dancing and singing and music generally. These make up the whole art of the theatre." "And the effect of such discipline upon the school as a whole will surely be tonic. It must never seem to offer the meretricious attractions of the amateur dramatic club or it will be doomed from the start in the eyes of those who look to make a solider use of it. It is to exist for the exemplary study of drama, and should attract an heterogeneous body of students, and encourage them to seek an active study of the drama—something that they would certainly never dream of going to an existing theatrical school to gain." From the theatre's own standpoint, a body of students, few of whom will continue to become professional actors, is best.

But space will not permit a longer discussion of the book. In chapters on "The Theatre as Playhouse" and on "The Production of a Play," the author says equally thought-provoking things about the actor as a citizen, about his relation to his community, about problems of theatre organization and administration, and its service to society. He criticizes current methods of "throwing a play on the stage," and makes some stimulating suggestions about acting and about the building of a production.

For many years to come, it will probably be hard to find in the commercial-professional theatre world opportunities for the establishment of the model theatre of Mr. Barker's dreams. Let us hope opportunities will come some day. Perhaps those who are optimistic can now see evidences of their coming. At the present moment in America, the universities offer the happiest locations for such exemplary theatres. And I urge you to read this book so that we may secure general acceptance for a point of view which will lead to their establishment.

E. C. MABIE, Iowa City, Iowa

Joining in Public Discussion. By ALFRED DWIGHT SHEFFIELD.

Most readers of Graham Wallis's *The Great Society* and M. P. Follett's *The New State* have felt that these books suggest a comparatively simple machinery for better government if some method can be found for starting the wheels. Professor Stoddard's *Joining in Public Discussion* (Doran, $1.25 net, pp. 165) has performed a great service in showing us how this can be done. It is the first of a series called *The Workers' Bookshelf,* and is intended primarily for extension classes and workers' colleges and for home study.

The purpose of the book is to provide a simple technique for group thinking and group discussion. It differs from most works on public speaking in putting the stress not on the effort to defeat the opposition, but on coöperation to develop a group idea or plan which will be better than that of any individual and will gain the coöperation of all in execution, since all have had a share in its creation.

This purpose conditions the method of the book. The emphasis is on clear, honest, and constructive thinking; on a conscientious effort to understand the point of view of one's opponent, and if there is any measure of good in it to incorporate that in a final state-

ment; on the mastery of words and delivery, not in order to become a silver-tongued orator, but to "avoid the misleadings of words" and become a convincing and constructive speaker. And finally, there is a simple, straightforward treatment of parliamentary procedure which has the same end in view—not to facilitate shrewd practice, but to keep the meeting above crowd-mindedness and to harmonize majority rule with minority rights; in a word, to make men and women "technicians of democracy."

The style of the book is suited to the purpose. Its author. who is Associate Professor of Rhetoric in Wellesley and Instructor in the Boston Trade Union College, combines a sure knowledge of the science of thought and language with a nice sense of the requirements of the student whose training has been practical rather than academic. His words are readily understood of the people and his illustrations are borrowed chiefly from every day subjects, especially those relating to labor. The insistence on one point of view is an unquestioned advantage if the book is to be regarded only or chiefly as a contribution to the worker's bookshelf; this very immediacy of application tends, however, to limit the influence of a book which has much of value for all students and teachers of argumentation and public speaking, and for members of all kinds of clubs and committees.

Perhaps the best solution would be for Professor Sheffield to write another treatment of the same subject, aiming this time at the bookshelves of the teachers and students of preparatory schools and colleges, and especially at the bookself of every inter-scholastic and inter-collegiate debater!

ELIZABETH AVERY, Smith College

British Government, An Official Report of the. The teaching of English in England. Atlantic Monthly Press, Boston. 1921. Pp. 395. Paper covers, 50 cents.

This is the "report of the Departmental Committee appointed by the President of the Board of Education to inquire into the position of English in the Educational System of England."

Nothing for some time has come to my recreational hour of greater interest than this interesting report. It is the most comprehensive study of its kind yet made, surpassing, to my mind, that of our own Governmental Report. I was able to look over a copy

sometime ago, just brought to the United States. But now the Atlantic Monthly Press has become official distributers in this country.

The report gives a survey of the English school system point of view. I like the repeated point that education is not for "livelihood, but for life."

And the best understanding of the place of speech education in our whole scheme of things I have yet seen is set forth. Some of these I am including here:

"Speech training must be undertaken from the outset and should be continued all through the period of schooling. Teachers of infants sometimes complain that when the children come to school, they can scarcely speak at all. They should regard this rather as an advantage. There is often a kind of race as to which should succeed in setting its stamp upon the children's speech, the influence of the teacher, or that of the street or home. But, unfortunately, the teacher often makes no serious effort to win, and turns aside to other things that might well be done later, as though winning were a matter of no consequence. The definite training of the ear and of the vocal organs is not one of the things to which tradition has paid regard. Uncouth speech has been assumed to be the natural heritage of the children for whom elementary schools were originally instituted. Actually, the accomplishment of clear and correct speech is the one definite accomplishment which the child is entitled to demand from the Infant School. But apart from some excellent pioneer work in individual schools and by individual teachers, speech training has been strangely neglected. We wish to emphasize its importance most strongly.

"In London, it is true, a good deal has been done. Classes for teachers in phonetics and voice production have been largely attended, and the Board of Education's Divisional Inspector for London tells us that they have gone some way towards getting rid of undesirable forms of London speech. A Conference on *Speech Training in London Schools and College* which reported in 1916, has made definite recommendations for the improvement of enunciation and pronunciation, involving systematic study of the way in which speech sounds are formed, and the use of some system of sound representation, based strictly on the principle, 'one sound one symbol.' But even in London, speech training does not receive full attention, and outside London, with certain exceptions, there is marked indifference on the whole question. It is lamentable, in a great number of schools, to hear the children habitually mispronouncing words, or mumbling rather than pronouncing them, while their teachers, who may show great concern at inaccuracies where the written word is concerned, seems to accept a pitiably now standard of speech as a thing which must be taken for granted, and scarcely calls for comment."

* * * * * *

"We do not, however, suggest that the suppression of dialect should be aimed at, but the children who speak a dialect should, as often happens, become bi-lingual, speaking standard English, too. Every dialect has, for those who have been brought up to speak it, intimate association of its own and, side by side with standard English; dialect will probably persist and be used in the playground or the street."

* * * * * *

"An inhibition of their powers of self-expression seemed to follow upon the children's removal from the infant's department to the upper department, where there was no longer the same delightful story-telling, or material on which they could cultivate their imagination. They absorbed information which they had not time to think around, and began to commit things to memory instead. The result was an immediate falling off in their power of self-expression."

* * * * * *

"We wish, therefore, very strongly to insist that training in continuous oral expression should be brought to the front as the most indispensable part of the school course. Without it the junior classes will fail in their object of "grounding" the children. The senior classes, also, will find that their teaching of English will have but ill-balanced results if all the speaking is done out of school, all the reading and writing and brief "lectures" by the pupils themselves may be found helpful. Oral work is, we are convinced, the foundation upon which proficiency in the writing of English must be based; more than that, it is a condition of the successful teaching of all that is worth being taught."

* * * * * *

"First there must be as much practice as the time table will permit in speaking the English language. This comes first both naturally and in order of importance. The tongue is an instrument many thousands of years older than the pen, and readiness of speech is the best preparation for fluency of writing. Moreover it must be remembered that only a small proportion of the students will be destined for a clerical or literary career, and that even these will more frequently make use of the tongue than the pen in adult life. Training in speech is, we believe, too much neglected in all types of school; it is above all necessary in the Continuation School. Debates, brief lectures by the students upon subjects chosen by themselves, the telling of stories, the careful description of familiar objects, and the ordinary conversation of the class-room, all may be used to develop in the boy or girl readiness, lucidity and command of language which will be of service not merely in commercial life but also in those political and social activities such as trade union meetings and the like, which are becoming the preoccupation of an ever increasing number of working people, and where sincerity and clear-mindedness are matters of national concern."

* * * * * *

"Ability to read well shorld be placed in the forefront of the qualifications to be expected in the teacher. He cannot teach his pupils to

read aloud better than he can himself. The teachers of literature, in particular, must be highly competent as a reader. Literature, especially poetry and the drama, exerts a more potent influence when it is read aloud. Much of the appeal which it makes to children is dependent upon beauty of sound, and unless the teacher can express this in his delivery, it will not succeed in making this appeal."

* * * * * *

The phases covered after the Introduction are II Historical Retrospect. III English at the Elementary State. IV Seeondary Schools. V English in Commercial and Industrial Life. VI The Training of Teachers. VII The Universities. VIII Literature, and Adult Education. IX Some Particular Aspects of the teaching of English. X Conclusions and Recommendations.

Aside from the point of view on general speech education, are four sections covering Reading, Reading the Bible, Dangers in Reading, and the Drama as an Educational Activity.

GLENN N. MERRY, Iowa City, Iowa

Dialects for Oral Interpretation. By GERTRUDE JOHNSON. The Century Co.

Dialects for Oral Interpretation meets admirably a long-left need in the field of interpretation. True, there have been books containing selections in dialect, but no really significant books devoted exclusively to it until the publication of Professor Johnson's compilation. Too often, moreover, the volumes that contained a generous portion of dialect pieces to meet the continuous and universal demand for dialect have pandered to the tastes of those who love the slapstick and the buffoonery of vaudeville and the cheap comedy of the broad boorish burlesque on racial types.

In *Dialects for Interpretation* there is nothing cheap; there is nothing tawdy; there is nothing cruel or banal; and there is no compromise with poor taste or gutter comedy. The recitations were selected with fine discrimination. In addition to their effectiveness for public rendition before audiences, they possess genuine literary merit—a virtue much too rare in dialect prose and poetry; there are selections by Joel Chandler Harris, Robert Burns, T. A. Daly, Ruth McEnery Stuart, Ellis Parker Butler, William Drummond, Arthur Stringer, Finley Peter Dunne, and other—for the most part—contemporary and well-known writers of distinctive literature.

The volume opens with five brief chapters of text—sound and helpful discussions of the nature and the significance of dialect, on methods of studying dialect, on interpretation and the monologue, and on kindred topics. In addition the book includes a Bibliography and an excellent sixteen-page "Detailed List of Dialect Readings."

The body of the volume contains an admirable collection of prose, poetry, and one-act plays, classified and grouped into the following dialects: Scotch, Italian, Negro, French and Canadian-French, Scandinavian, and Irish; a Miscellaneous section contains still other dialects. It is interesting to note that Miss Johnson has omitted the so-called colloquial dialect, or the povincial dialect, and the child dialect pieces; this she has done by intention, as she explains in the Preface, where she justifies the omission on the ground these are not true dialects and that, moreover, they are so numerous that they are readily available. The contention that these are not dialects may be debatable; but most teachers of speech will be glad to concede the point and will be grateful for the omission of the child dialect. The educational and cultural value of most child pieces is very doubtful. Much of the air of distinction the book possesses may be traced to the absence of the usual number of colloquial New England and so-called Hoosier dialects, and of child recitations. The book as a whole is maintained on a very high level.

Dialects for Oral Interpretation is a genuine contribution; it deserves a place on the shelves of every teacher of speech, every impersonater, and every interpreter of literature.

LEW SARETT, Northwestern University

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